

R. W. NEILL COMPANY, INC.

MANUFACTURERS • ENGINEERS

COMMUNICATIONS EQUIPMENT

4320 MONTROSE AVENUE

CHICAGO 41, ILLINOIS

January 31, 1957

Mr. Cecil S. Bidlack
National Association of Educational Broadcasters
14 Gregory Hall
Urbana, Illinois

Dear Sir:

We are pleased to enclose the Ampex Bulletin A-205 describing the Model 300 Magnetic Tape Recorder, as discussed in our telephone conversation of this date.

Various models of the 300 Series Recorder and accessories are available as follows:

Model	Cat. No.	Mtg.	Tape Speed	Width Track	Power Line Frequency	Net Price
300-U	7425-1	Uncased	7½ - 15	Full	60	\$1951.00
300-U	7425-2	Uncased	7½ - 15	Full	50	1951.00
300-C	7425-3	Console	7½ - 15	Full	60	2046.00
300-C	7425-4	Console	7½ - 15	Full	50	2046.00
300-U	7425-137	Uncased	15 - 30	Full	60	2121.00
300-U	7425-139	Uncased	15 - 30	Full	50	2121.00
300-C	7425-141	Console	15 - 30	Full	60	2216.00
300-C	7425-143	Console	15 - 30	Full	50	2216.00
Console Cabinet	565	-	-	-	-	217.00
375-Power Supply	841	-	-	-	60	660.00
Meter Panel	-	-	-	-	-	131.10
Head Demagnetizer	704	-	-	-	-	8.25
Operation & Maint. Manual	-	-	-	-	-	2.00

Deliveries of above units could be promised in approximately sixty days, F.O.B. destination. Terms are 2% ten days.

R. W. NEILL COMPANY, INC.

Mr. Cecil S. Bidlack

- 2 -

January 31, 1957

Thank you for the opportunity to furnish this information.

Very truly yours,

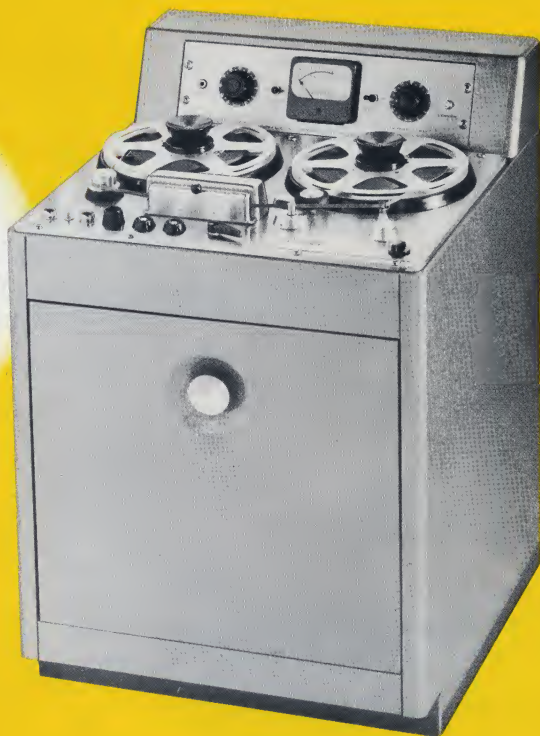
R. W. NEILL COMPANY, INC.

A handwritten signature in cursive script, reading "Bernard L. Wikel".

Bernard L. Wikel

BLW:FH
Encl.

Model
300



Precision Built
for
Long-Life

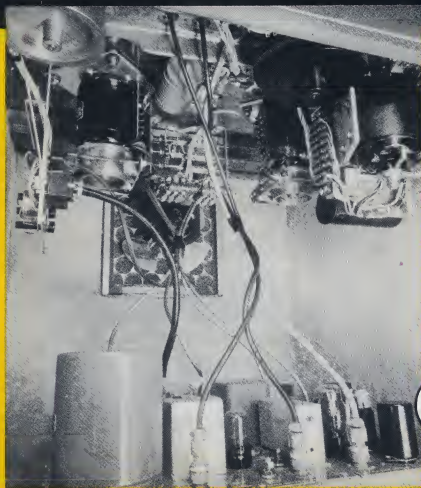
dependability

AMPEX *Magnetic Tape*
RECORDERS

Features.....

- 1 LONG-LIFE MAGNETIC HEADS**
(Uniform characteristics during their long life)
- 2 WIDE RANGE RECORDING**
(30 to 15,000 cps at 15 & 7 1/2 inches per second)
- 3 RELIABLE FAST START**
(Full speed in less than 1/10 of a second)
- 4 SOLENOID PUSH BUTTON OPERATION**
(Adaptable for remote control)
- 5 QUICK ACTING MECHANICAL BRAKES**
(On turntable motors)
- 6 EFFORTLESS TAPE THREADING**
(“Drop-in” and self-aligning)
- 7 DEPENDABLE PRECISION TIMING**
(Varies less than 3.6 seconds in 30 minutes including tape stretch from humidity and temperature change)
- 8 EASY EDITING**
(Fast operating selector switch)
- 9 NEGLIGIBLE MAINTENANCE**
(Rugged precision drive)

STAYS IN ADJUSTMENT
....eliminates costly servicing



HEAVY-DUTY RECORDING is *EASY* for Model 300!

Ampex Model 300 Recorder completely dominates the heavy-duty recording field. In radio network broadcasting, studio quality recording, show transcription, disc record manufacture and master tape recording of numerous types, Ampex Model 300 has been adopted in preference to other methods and equipment. The reason, complete dependability. This reflects in a very real dollar saving. These savings come from greatly reduced maintenance, elimination of mechanical breakdowns, and negligible out-of-service periods. Many users have more than paid for their Ampex Model 300 out of these sizable savings.

Ampex Model 300 can deliver on these promises because it is a masterpiece in precision manufacture. It has extra capacities in power, ruggedness and wide range recording abilities, making it ideal for grueling continuous service. Superb mechanical stability, together with the finest magnetic heads ever built, faithfully capture wide range tonal qualities of voice and instrument. The precision speeds of the tape transport system successfully avoid objectionable flutter and produces split-second program timing. Studio engineers are able to devote full attention to programming because Ampex Model 300 responds instantly and reliably to its principal modes of operation, either by top plate push-button control or by remote control.

View inside Model 300 . . . note extra rugged construction. Large, quiet ventilating fan removes objectionable heat. Arrangement makes all elements accessible for inspection. Entire cabinet is sound proofed.

**Unerring
CONTINUOUS
Performance**

Captures EVERY Mood, Level



**Realistic
Reproduction**
Year-after-Year

The ability of Model 300 to maintain its initial accuracy of motion is largely due to its carefully designed capstan drive. By precision manufacture and rigid unit assembly construction both flutter and mechanical vibration are eliminated. Under continuous duty Model 300's reserve capacity pays off in unequalled recording performance and negligible maintenance and servicing requirements.

PRECISION DRIVE MOTORS SPECIALLY BUILT FOR MODEL 300

FINEST TAPE TRANSPORT MECHANISM Ever Built for Audio Recording!

SPECIFICATIONS

All performance characteristics of the Model 300 Magnetic Tape Recorder equal or exceed the standards of the NAB (National Association of Broadcasters). All Ampex audio recorders produce a tape frequency characteristic which has been accepted as standard by NAB.

TAPE SPEED

15 inches per second and 7.5 inches per second, with speed change effected by a single control. The same control also provides the necessary equalization change to compensate for the change in speed.

FREQUENCY RESPONSE

15 inches ± 2 db. 30-15,000 cycles.
7 1/2 inches ± 4 db. 40-15,000 cycles.
 ± 2 db. 40-10,000 cycles.

SIGNAL-TO-NOISE RATIO

Over 70 db. unweighted noise to maximum recording level. Over 60 db, as defined by NAB standards. By NAB definition, the signal-to-noise ratio is the ratio of peak recording level to the total unweighted playback noise when erasing a signal of peak recording level and in the absence of a new signal. Thus bias and erase noise are included, as well as playback amplifier noise. All frequencies between 50 and 15,000 cycles are measured. The peak recording level is defined as that level at which the overall (input to output) total rms harmonic distortion does not exceed 3% when measured on a 400 cycle tone.

STARTING TIME

Instantaneous. (When starting in the Normal Play mode of operation, the tape is up to full speed in less than 1/10 second.)

STOPPING TIME

When playing at 15 inches per second, tape moves less than 2 inches after depressing Stop button.

FLUTTER AND WOW

At 15 inches per second, well under 0.1% rms, measuring all flutter components from 0 to 300 cycles, using a tone of 3,000 cycles. At 7.5 inches, under 0.2%.

PLAYBACK TIMING ACCURACY

0.2% or ± 3.6 seconds for a 30 minute recording.

PLAYING TIME

33 minutes at 15 inch speed on standard NAB reel, 66 minutes at 7.5 inch speed. The Model 300 will also accommodate the standard RMA reel in various thicknesses.

REWIND TIME

One minute for the full NAB reel (2400 feet).

CONTROLS

Start, Stop and Record are push-button, relay operated and may be remote controlled. Normal Play, Fast Forward, and Rewind on a selector switch, with rapid shuttling back and forth made possible by instantly changing from one mode of operation to the other without stopping in between.

COMPLETE PLUG-IN HEAD HOUSING

Double mu-metal shield cans on playback head, equivalent shielding on record head, matching self-aligned covers on hinged gate. Drop-in threading.

SIMULTANEOUS MONITORING

Independent record and playback systems allow the tape to be monitored while recording.

RECORD AMPLIFIER

10,000 ohms bridging input, normally set up for ± 4 VU in balanced or unbalanced.

PLAYBACK AMPLIFIER

Adjusted for ± 4 VU output, 600 ohms or 150 ohms balanced or unbalanced. Will deliver ± 20 dbm without exceeding 1% total harmonic distortion at any frequency from 30-15,000 cycles.

DIMENSIONS

Mechanical unit on 24 1/2" panel and Electronic unit on 12 1/2" panel. For standard rack, console or two case portable mounting.

SHIPPING WEIGHTS AND MOUNTING

Console 270 pounds, 2 Case Portable 175 pounds, Rack 140 pounds.

POWER INPUT REQUIRED

3 amperes, 115 volts, 60 cycles. (Also available for 50 cycles.)

METER CONTROL PANEL

Available at extra cost with features outlined as follows: Mounted on 5 1/4" panel for rack, console, or portable case mounting. Bridge Input step control will adjust record level for any input greater than -20 VU, 10,000 ohm bridging, any balanced or unbalanced line. Output Step control will adjust level up to ± 8 VU with normal of tape level -600 ohm or 150 ohm balanced or unbalanced line. VU meter will meter playback output while recording or playing back. Calibrated for ± 4 VU output. Output key (line or cue). Phone Jack with input-output key (A-B Key).

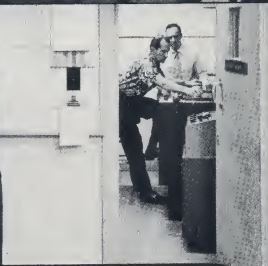
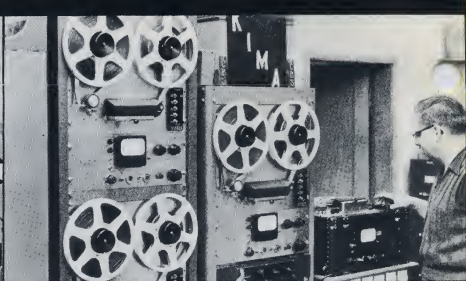
CATALOG NUMBER
(115-120 Volt AC)

MODEL NUMBER	60 cycle	50 cycle
300-C Console	560-C	3389
300-R Rack Mounted	560-R	3390
300-S Two Case Portable	560-S	3391

NOTE: The above Catalog Numbers do not include Control Panel. When ordering Bridging Meter Control Panel specify Catalog Number 512-2.

el, Pace and Inflection of **VOICE** and **INSTRUMENT**
NEGLECTIBLE MAINTENANCE COST

UNEQUALLED *for all* HEAVY-DUTY RECORDING NEEDS



AMPEX *Magnetic Tape* RECORDERS

• Leader in AUDIO and DATA Recording

AMPEX CORPORATION Redwood City, California

Distributed by

R. W. NEILL CO., INC.
4320 MONTROSE AVE.
CHICAGO 41, ILL.

DRAFT

Memo to: Dr. H. J. Skornia

Many times Bob Underwood, Jesse Trump and I have discussed the predicament of the NAEB Network in the event of a serious breakdown of one of our two Ampex Model 300 recorders. As you know, these are used in making "masters" from the program tapes which we receive. This dubbing is necessary because of the varying head azimuth found on the program tapes. We adjust azimuth on the playback machine to give maximum high frequency response while the recording machine's head alignment has been set with the standard alignment tape used on the Multitape Duplicators.

While this dubbing of "masters" ~~XXXX under~~ makes an additional generation of the tapes, we believe it will always be necessary. It could only be discontinued in the event that we recorded the original program tapes so that all recording and playback head azimuth alignment could be maintained.

The present Ampex Model 300 Recorders were purchased in March, 1952, nearly five years ago. Since that time they have been in continuous daily use and are in need of a major overhaul. The reel spindles of the playback machine have become so worn that they must soon be replaced. This means replacing take up and rewind motors - a major operation. We do not believe this step should be undertaken without having a stand by machine available.

Therefore we are recommending the immediate purchase of at least one Ampex Model 300C Tape recorder so that the present machines may be given a complete overhaul one at a time without the possibility of interrupting network service. We understand that funds are available which could be used to cover the purchase cost. The price quoted is \$2,216.00 which may be subject to an educational discount.

Sincerely,

Cecil S. Bidlack
Robert E. Underwood

In order to improve the quality of network output the following proposal for new and additional equipment has been prepared. Some of it could be used immediately to improve efficiency and network quality. Part of it contemplates new space which probably would be in a new location separated from the WILL studios and recording facilities. In this event, a small speaker's studio would be necessary, in fact it could be used now in the addition of commentary to musical programs now being duplicated.

The receipt of the Model 300 Ampex Magnetic Tape Recorder, now on order, will allow a complete overhaul of present Ampex recorders, one at a time. There were purchased in March, 1953 and are in constant use.

One of the most pressing needs is for adequate monitoring facilities both for the network manager in auditioning network offerings and also in the ~~RECORDING~~ duplicating room for checking the quality of duplicated tapes. At present this is done on Magnecorders equipped with 5 inch speakers which makes it difficult to adequately judge tape quality. Magnecorders have a fast forward position which is only relative so that equipment with a really fast forward speed and adequate speakers and monitoring amplifiers are needed. The following equipment will adequately provide for monitoring purposes:

2 - Model 352 Ampex Tape reproducers #	@ \$1,000	\$2,000.00
2 - RCA MI-11407A Wall Speaker Housing	@ \$37.50	37.50
2 - RCA SL-123 12" Loudspeakers	@ \$33.35	66.70
2 - Heathkit 20 watt Amplifiers	@ \$35.50	71.00
		\$2,212.70

Present hi-fidelity music tapes now being bicycled on the network were done on a contract basis. In order to take advantage of the additional frequency response and other quality factors, present duplicating equipment in use since 1952 and 1953 should be supplemented with equipment which will duplicate tapes for playback at 15" per second. Since present equipment will not accomodate the 10 inch reels which are required to hold 30 minute

programs at this speed it is recommended that Ampex duplicating equipment Series S-3200 be purchased. The basic equipment in this system consists of a master playback unit, master amplifier panel, master bias oscillator, master control panel and one duplicating recorder.

1 - Series S-3200 Ampex Tape duplicator \$6,138.00

In order to be able to make five duplicates at a time at either 30 or 60 inches per second, it is recommended that four additional duplicating recorders be purchased initially. When the volume of work requires the number of copies per run can be increased to ten with the addition of five additional duplicating recorders

4 - Series S-3200 Ampex duplicating recorders @ \$1,683.00. 6,652.00
\$12,870.00

In the event of the purchase of the above Ampex duplicating equipment additional working space will be required. It would also be desirable to have a small speakers studio so that speech recordings could be made and commentary and opening and closing credits added to tape masters. This studio could also be used as a listening room which is required upon occasion by the many visitors who come to observe and learn about the NAEB network operation. The control room and speech input equipment for this could be installed in the master recording room without much of an increase in space requirements. It is recommended that the following equipment be purchased for such a studio:

1 - RCA BC 5A ~~mix~~ audio Consolette	875.00
1 - Tube Kit for BC-5A	67.79
2 - 77D Microphones @ \$150	300.00
1 - RCA MI-4090A Program stand	40.00
1 - RCA MI-4092E Desk Stand	12.00
1 - RCA BQ2A Three speed turntable	299.00
1 - RCA MI-11835A Lightweight Tone Arm	62.00
1 - RCA MI-11874-4 1 mil pick up	55.00
1 - RCA MI-11874-5 2.5 mil pick up	55.00
1 - RCA MI-11888 Filter	22.50
1 - RCA MI-11407A Wall Speaker Housing	37.50
1 - rca SL 123 - 12" Loudspeaker	33.35

1 - RCA BA 24A Monitoring Amplifier	\$ <u>175.00</u>
	\$ 2,032.00

Since original program tapes will be secured from various sources, it is believed the variation in head alignment may still be a problem in making duplicated. Consequently the practice of making "master" tapes for duplication will have to be continued. To take advantage of improvement in Ampex mechanical and electrical design since March 1953, it is recommended that one additional Ampex Model 300 be purchased. This will provide completely new and modern equipment for high fidelity or music tapes. It will also permit increased efficiency since it will then be possible to make two different "master" tapes simultaneously.

2- Model 300 Ampex Tape Recorder	\$ 1,951.00
1- Meter panel for above	<u>131.00</u>
	2,082.00

It is also believed that efficiency will be improved and that the control room will present a more modern appearance if the four Ampex recorders are console mounted rather than rack mounted as at present.

4 - Console mountings for Ampex 300 recorders	@\$100.00	\$ 400.00
---	-----------	-----------

TOTAL of all recommendations	\$19516.00
Wire, cable, connectors, receptacles and Miscellaneous	<u>1951.67</u>
TOTAL REQUEST	\$21,467.37

CSB/ 4/1/57

Desk 32 x 60

Rec Svc Stu 7'2" x 10

" " Equip 7 x 12'6"

Present Net Dup Room 36 x 16 = 576 sq ft

" Racks 19" deep

Master Panel 19" rack 21" width

Consoles 26" x 26" floor space

~~24"~~

$$11 \times 26 = \begin{array}{r} 26 \\ 286 \\ 12 \overline{) 286} \\ \underline{24} \\ 46 \end{array} \quad 24'$$

10'

4 Ampex's

desk

2' 6"

Workspace

TT

console

10'

2' x

FEES AND CONDITIONS GOVERNING RELEASE OF NABE PROGRAMS

NABE MEMBER RATES

Sale on new NABE tape.....\$5.00 per 1200' reel. Minimum order: 1 1200' reel.
Sale on tape supplied by NABE member.....\$2.00 per 1200' reel. Minimum order: 1 1200' reel.
Rental.....\$2.00 per 1200' reel. Minimum order: 1 1200' reel.²

NON-NABE MEMBER RATES
(non-broadcast use only)

Sale on new NABE tape.....\$3.00 per 1200' reel. Minimum order: 1 1200' reel.
Sale on tape supplied by non-NABE member.....\$5.00 per 1200' reel. Minimum order: 1 1200' reel.
Rental.....\$5.00 per 1200' reel. Minimum order: 1 1200' reel.²

AUDITION RATES

NABE Member.....\$2.00 per 1200' reel. Minimum order: 1 1200' reel.²
Non-NABE Member.....\$5.00 per 1200' reel. Minimum order: 1 1200' reel.²

1. NABE Radio Network stations receive NABE programs for payment of an annual assessment fee. However, Network stations requesting either additional copies of previously received programs, or delivery of any current programs out of their announced sequence of distribution, or series offered previously, must pay the member rates given above.
2. All series or individual programs or programs from series either rented or obtained for audition purposes must be returned to the Network at a time specified by the Network prior to shipment of the tape or tapes from the Network.

RATES FOR RENTAL OR SALE OF NABE PROGRAMS FOR USE OVER

COMMERCIAL STATION

NOTE: These rates apply and must be paid regardless of from what source the commercial station receives the individual programs and/or programs from series and/or series, whether from the Network directly or from an NABE member or from a non-NABE member. Where tapes are not sent directly from the Network there is no charge for tape. Likewise, there is no charge for tape when individual programs and/or programs from series and/or series are either rented to the customer or when the customer supplies the tape on which to receive purchased programs and/or programs from series and/or series.

	Rights Fee Per:				Production Cost	Tape Cost (when applicable)
	15 minute program	30 minute program	45 minute program	60 minute program		
Single programs, single programs from series, or series of less than ten (10) programs	\$7.50	\$10.00	\$12.50	\$15.00	15%	\$3.00/reel (1200')
Series of ten (10) or more programs	Determine total regular rights fee based on above and deduct 10%				15% of net rights fee charge	\$3.00/reel (1200')

REB:dfe

HOW NOT TO SPLICE TAPES!

The splices shown in the above photograph were not made up for this occasion. They are actual splices taken from tapes received here, tapes upon which we were supposed to record programs for use over the air. We know we did not make these splices; thus, by examining this photo and reading the comments below we feel you will agree that some definite steps had to be taken to improve the Network tape situation.

If you inadvertently break a Network tape - or any tape for that matter - it will be to your advantage and to the advantage of all Network members if you splice it together according to some recommended manner. Please bear in mind that we are not attempting to dictate the method by which you should splice tapes; our sole interest is in obtaining well spliced tapes if, indeed, the tapes we use must be spliced ones. It is safe to say that if the tapes we use were either free from splices or spliced properly according to recommended methods we would be able to operate at higher efficiency and output, and all stations would be able to air our tapes without the fear of having them skip or break during a program.

Although there are many ways by which splicing should not be done, here are a few of the common splices found in returned tapes here:

1. The Overlapping Splice. The picture shows the oxide side of the tape, and the splicing tape is not shown. Here the loose ends were not joined, but one end was placed on top of the other. Notice, also, that the bottom piece shoots off at an angle, indicating that the splicer did not bother to use a splicing block.

2. The Unusual Splice. Very often we receive evidence of a new way of splicing. This particular method incorporates the use of a band-aid. Yes, that is a band-aid neatly wrapped all the way around the tape. Another new way to splice tape is to use part of a mailing label placed on the oxide side of the tape. You can imagine what fine reproduction we can get from tapes spliced in these unusual ways!
3. The Multiple Splice. Here we have five splices in a three inch section of tape. It appears that the splicer used wide splicing tape and tried to do some trimming, with unfortunate results, to be sure. There is nothing wrong with a tape just because it has a number of splices; but the splices must be good ones. Any tape full of splices of this type goes into the waste basket.
4. The Gap Splice. You are looking at the oxide side of the tape. This type of splice is very common in the tapes we receive: the loose ends were not joined and a "gap" in the program is produced. Needless to say, tapes with "gap" splices don't sound very well over your station, as they stick to the heads.
5. The Oxide Side Splice. Another common finding here is the splice made wholly on the oxide coating. Incidentally, the tape used here for splicing is not regular splicing tape, but masking tape. This leads to sticking by the magnetic tape, resulting in distortions.
6. The Wrap-Around Splice. These two examples indicate clearly why many of our
& tapes stick and/or break and why distortions and interruptions accompany our
7 programs. In both examples the oxide side of the tape is shown. In Figure 6 some attempt was made to join the loose ends before the splicing material was wrapped around; but in Figure 7 the loose ends were overlapped, and the splicing material was wrapped around twice to insure security. Both splices have untrimmed edges, edges which will stick either to the reel or to the tape above and below them.

It is important to note that any tape with material extending beyond the tape edge will probably break when run through the duplicators, since the spacers on the tape guides will not permit anything in excess of $\frac{1}{4}$ " width to pass through freely. When a tape breaks it means a re-run which takes up additional valuable time and delays our service.

8. The Overlapping, Untrimmed Splice. This is a very simple splice: the loose ends were casually overlapped and the splicing tape was plastered on. No trimming was done, and the splicing tape was left to catch on something and ruin a program.
9. The Transparent Tape Splice. Next to the untrimmed edge type of splice, the wraparound transparent tape splice is the most popular with splicers throughout the country. This type of splice is most dangerous since it is difficult to locate in a visual check. Thus, many of these splices slip through our checks, and you, the stations, receive programs with interruptions and deletions recorded on tape that may break on the machine.
10. The Splice With a Twist. Judging from the photograph, this is the best splice of the ten shown. It is not a good splice, to be sure, but it is an adequate one. The twist, however, is that the tape below the splice has the oxide side facing the camera, and the tape above the splice has the acetate side showing. A visual check probably would not catch this, but it is certain that any station receiving the tape containing this splice would catch it in short order once the program began over the air.

NAEB RADIO NETWORK

14 Gregory Hall
Urbana, Illinois

TO: ALL NETWORK MEMBERS
FROM: NETWORK MANAGER
RE: PROPOSAL TO END TAPE INVENTORY PROBLEMS

The Network policies governing tape returns will provide an effective method of bookkeeping on future tape returns. However, it is necessary that the Network and each member station arrive at a mutually satisfactory figure of tapes owed upon which to base all future records.

Therefore, the Network proposes that the following steps be taken to alleviate the vexing problem of tapes owed:

1. Each station will have its traffic department forward to the Network a listing of the tapes it still has from the regular Network offerings of Issue #1, 1956 through Issue #50, 1956 inclusive as of 11:59 P.M. Saturday, December 8, 1956.
2. Each station will have its traffic department forward to the Network a listing of the tapes it still has from the 1956 In-School offering and the 1957 In-School offering as of 11:59 P.M. Saturday, December 8, 1956.
3. The total of these two figures will be used as the basis for all Network shipment records (both in and out) beginning with Issue #51, 1956. Thus both the Network and each station will have the same tape inventory figure as of December 8, 1956, and all future questions on this matter can be traced quickly.

Since the release date of Issue #50 is December 9, all stations should have the tapes for that release on December 8. Therefore, when you make your listing include the tapes that you have received for Issue #50. Do not include the tapes you may have received for Issue #51. Do list all other tapes retained from Issue #1 through Issue #50, 1956.

Also, and this is important, send with your listings the number of tapes you have mailed to the Network during the two (2) weeks prior to December 8 and the date of each mailing. All tapes mailed to the Network on or before December 8 will be considered as returned when they arrive here;

they will not be deducted from the number of tapes owed as of December 8, as they should have been counted as returned. We will check the postmarks on incoming tapes, and all tapes dated after December 8 will be given tape return credit.

Now, when making your listings, will you please follow this outline as much as possible? For example:

Serial Number	Title of Series	Programs We Have
53-1	Stories 'n Stuff	#186-220

We know that all past disagreements on tapes owed have been honest ones, with each station and the Network attempting to be completely fair. As you all know, the Network has undergone numerous personnel changes over the past year or so, and thus it is possible that some errors have been made here, just as it is possible that some errors have been made at your end. The important factor is that all errors have been honest ones.

To continue this policy of fair play and, at the same time, to remove a great amount of margin for error on both ends, we urge your cooperation on this proposal. We trust that you will be fair with us when making out your lists, as the Network would be in serious trouble should all members not be absolutely fair and honest in this, since our budget for new tape - money which comes from your assessment fees - is more limited than we wish it were. Thus, if too many tapes are not accounted for, we will have to purchase new tapes to replace them, and the resulting expenditure will have to be made up somehow.

Please have your lists in our hands before December 14. We know this doesn't give you much time, but we, too, must do quite a bit of work prior to then preparing for the proper recording of your lists.

Should any station fail to respond to this request, we will have to use the figure we now have in the books as our basis for future shipments, and that figure will have to be the basis of future record keeping. We want to use your figures, so please get your listings in before December 14, 1956.

* * * * *

To further improve our shipment of tapes to you and eliminate some of the apparent high rate of loss in the mails, we are studying the possibility of either insuring all tapes or sending them by special handling. You will be hearing more on this matter in the near future, and at that time you will be invited to submit your reactions and suggestions.

November 26, 1956 arp

Equalization of Duplicators

decreasing R_1 will reduce top (high f)

increasing R_2 " " "

decrease R_3 to boost low freq.
needs 30 Kc ~ 22.5 Kc peak.

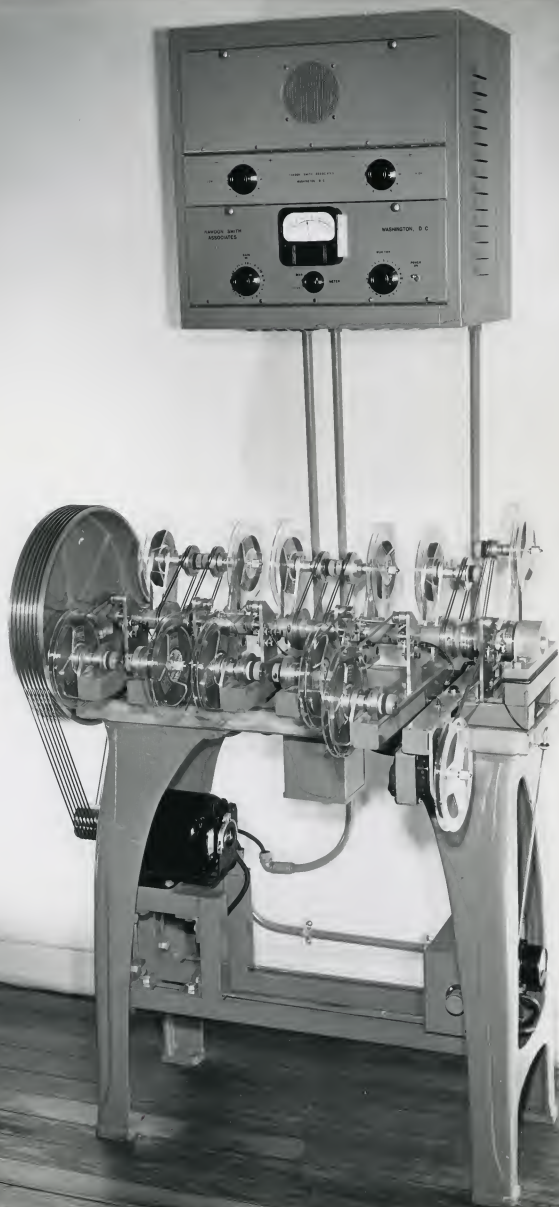
Smith suggests—

Have our stations put 8 Kc tone for
head alignment and
1-1 Kc tone for level check

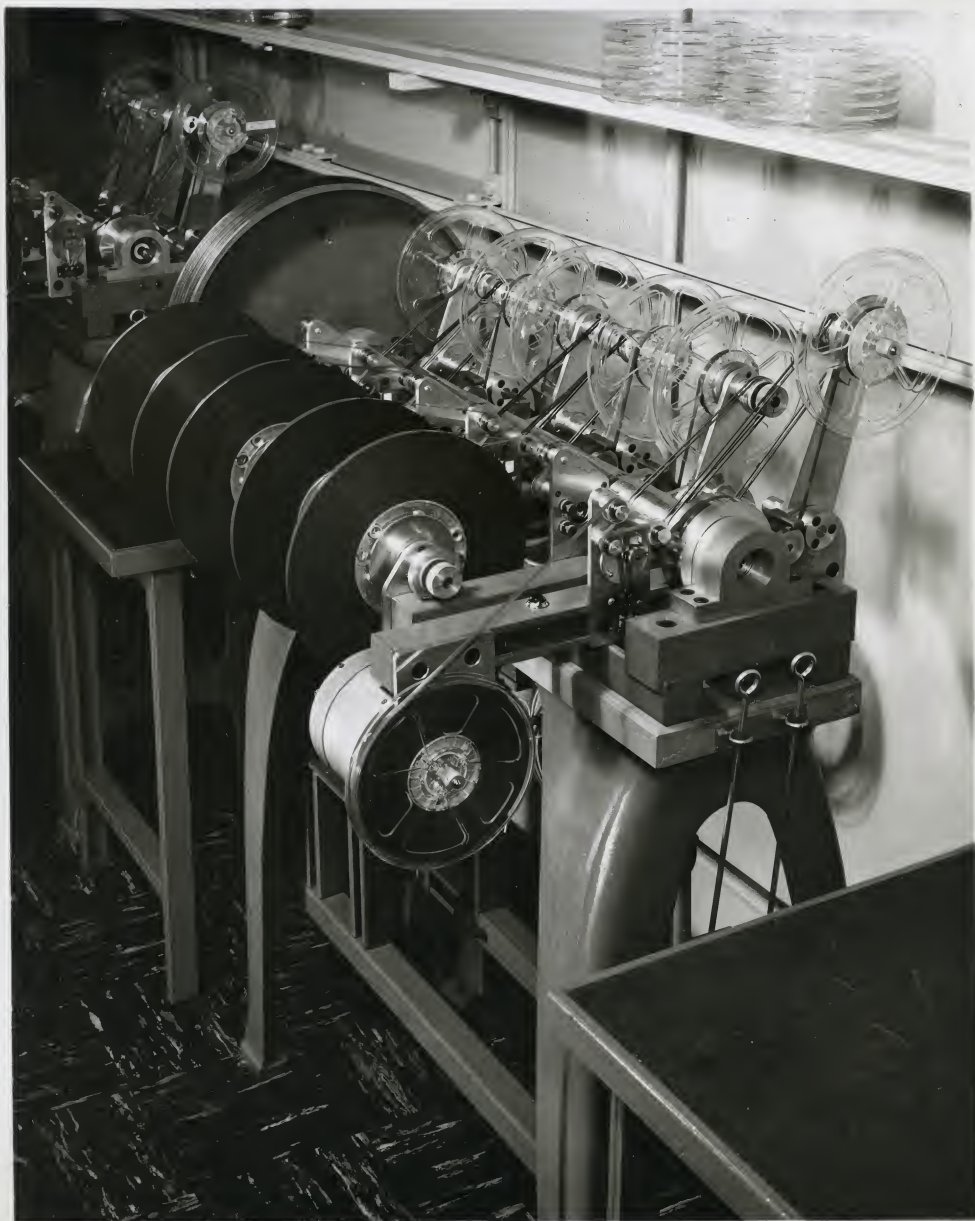
Heathkit oscillator for tone

Run dupers start first & put in
slip, staying same

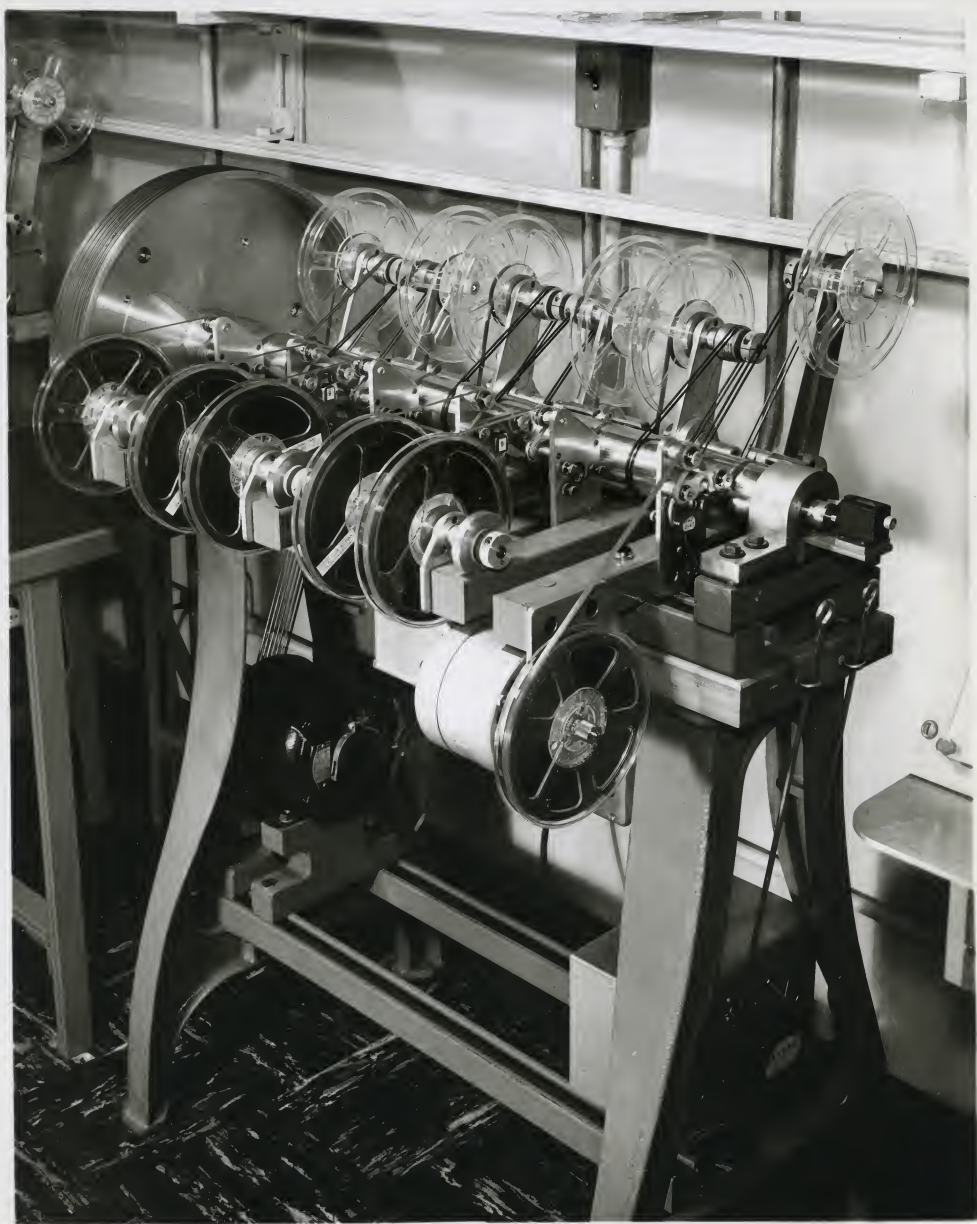
Make list of repair parts needed



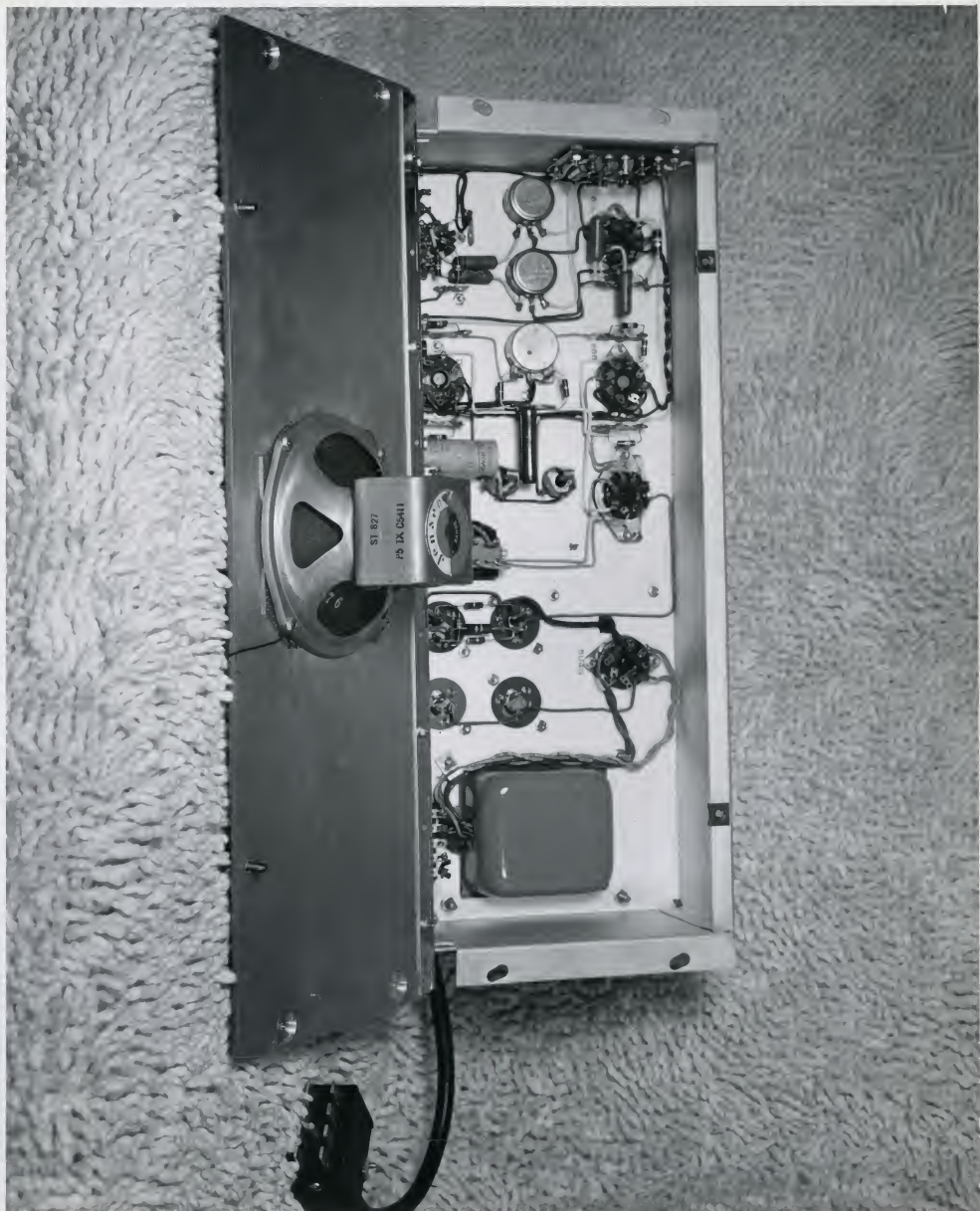


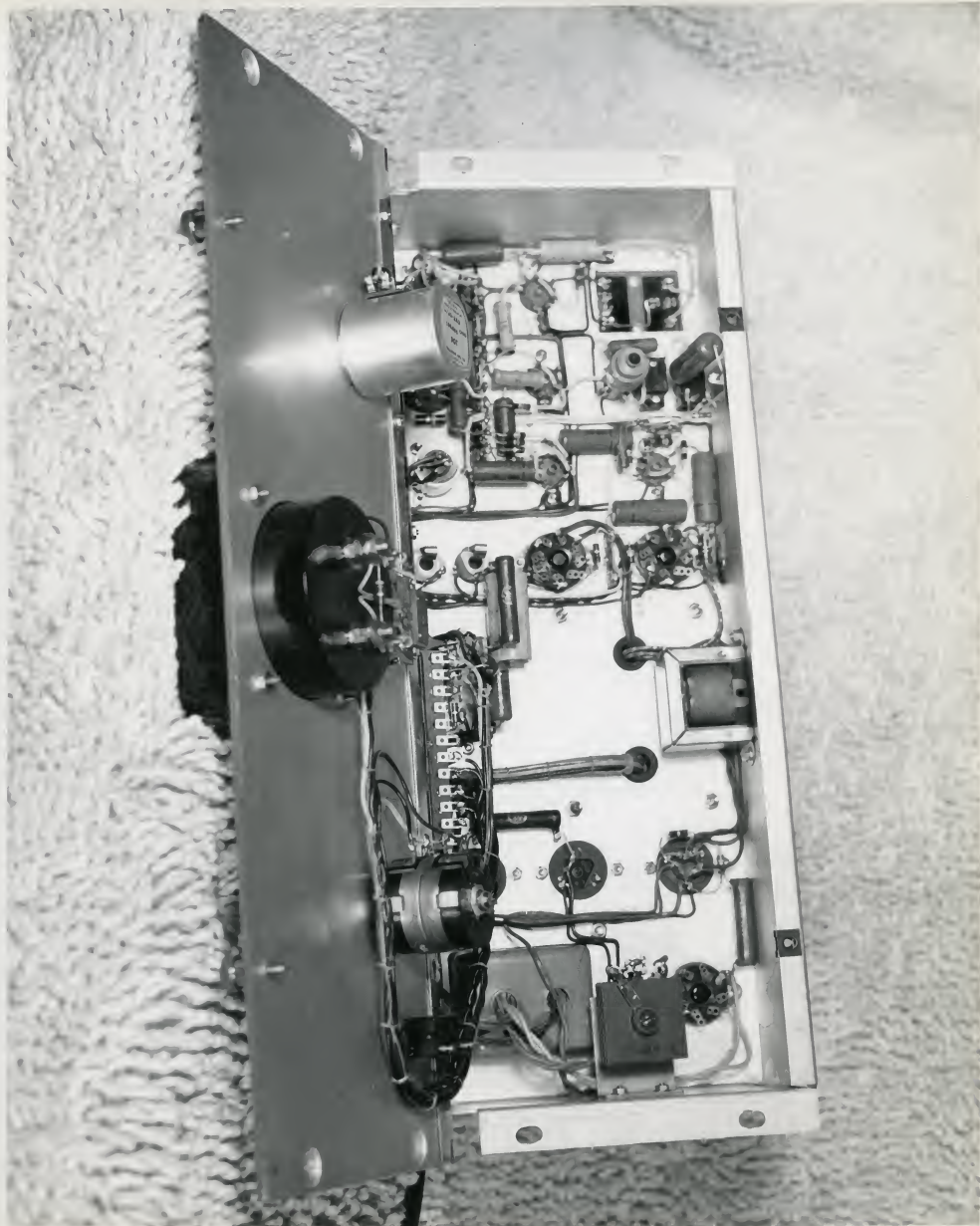


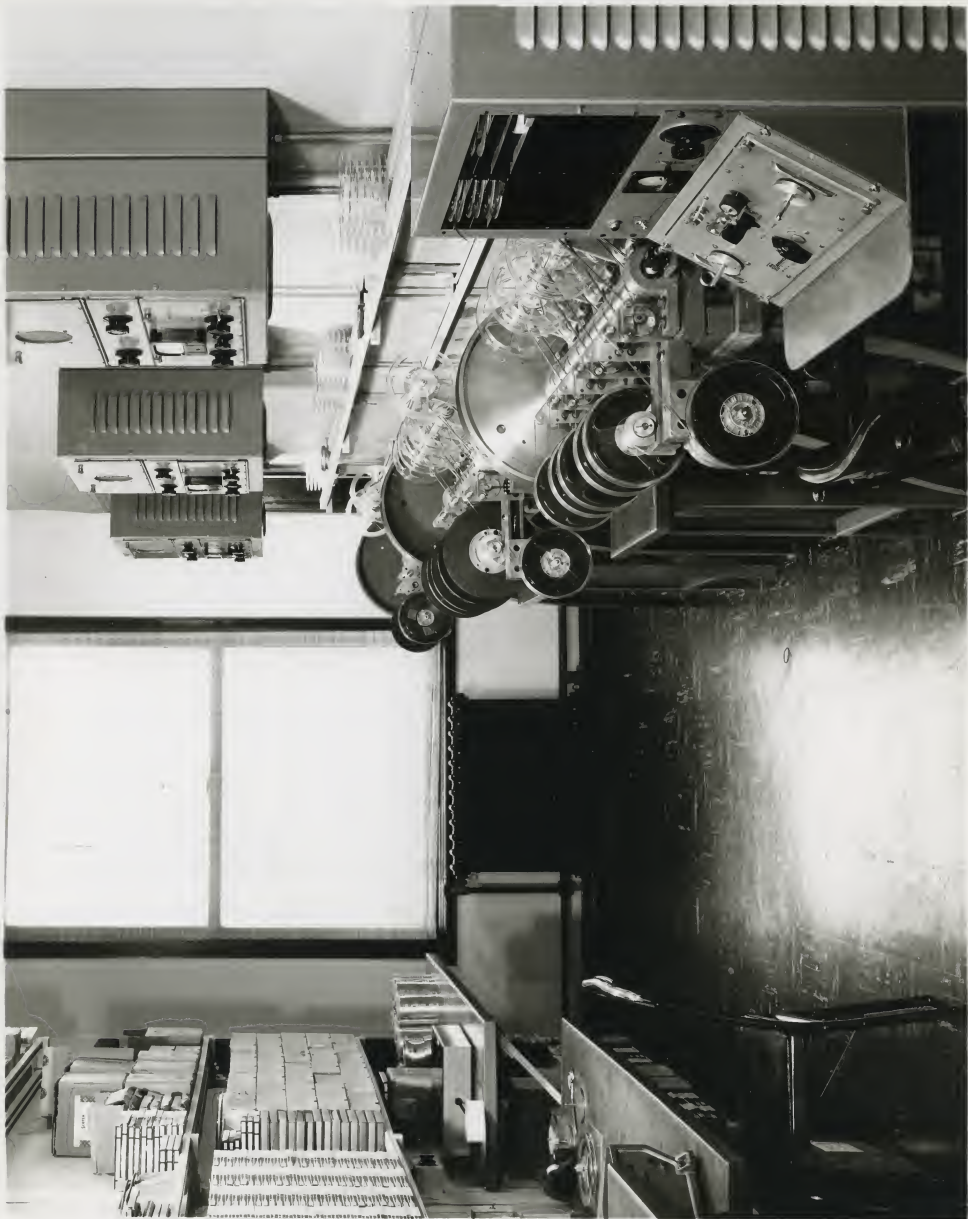
VAN DABBLE AND ASSOCIATES
415 N. Dearborn Street
Chicago 10, Ill. SU 7-7015
REG. NO. 7-17-2



VAN DAELE AND ASSOCIATES
415 W. Dearborn Street
Chicago 10, Ill. SU 7-7015
NEG. NO. 7-17-1







VAN BARE AND ASSOCIATES
415 N. Dearborn Street
Chicago 10, Ill. SU 7-7015

NEG. NO.

7-17-4

THE AMPEX

MODEL 352 TAPE REPRODUCER



Approx \$1000.00

The AMPEX Standard of excellence...

The 352 Tape Reproducer incorporates those characteristics that have put Ampex Tape Recorders in a class by themselves.

ADHERENCE TO SPECIFICATIONS. All published specifications are conservative ratings, not exaggerated claims. Each Ampex is instrument-tested to equal or exceed every performance figure (see back page).

15,000 CYCLE/SEC. RESPONSE AT 7½ IN/SEC. Ampex machines meet NARTB primary standards at a tape speed of 7½ in/sec. as well as at 15 in/sec. Tapes maintain these characteristics when interchanged between any Ampex equipment.

FREEDOM FROM NOISE AND DISTORTION. Signal-to-noise ratio of single track Model 352 Reproducers is over 60 db at the level of 3% distortion of a 400 cycle tone. Flutter and wow are well under 0.2%, rms at 15 in/sec. and under 0.25% rms at 7½ in/sec.

ACCURACY OF TIMING. Timing is accurate within ± 3.6 seconds in 30 minutes program time. Timing accuracy is a "built-in feature"—not a precarious balance of adjustments. It is standard from one Ampex to another.

FAST RESPONSE TO CONTROLS. Starting time is "instantaneous"—full stable tape speed in less than 1/10th second. In stopping, the tape moves less than 2 inches even at 15 in/sec. tape speed. Exact cueing is routine on an Ampex.

for high fidelity playback of pre-recorded tapes

The Ampex Model 352 is a reproducer that plays pre-recorded tapes much as a turntable plays disc records. For those many applications where only the playback function is needed, it serves in lieu of a high quality tape recorder and has special advantages of its own.

No accidental erasures—Since the Model 352 has no recording or erase heads, irreplaceable tape recordings are fully protected from accidental erasure. Thus the 352 is particularly suitable where non-technical personnel will play tapes—or in professional applications where loss through erasure could be high.

Highest quality of reproduction—The finest tape recordings can be reproduced "perfectly" on the Ampex Model 352. It is identical in performance to the playback functions of the Ampex Model 350 Recorder which is so widely used in radio network broadcasting and professional studio recording.

Lower cost—The Ampex 352 Tape Reproducer costs less than a recorder of comparable quality. Radio stations, recording studios and educational institutions can in many places use a tape reproducer in lieu of another recorder. Equipment costs are cut without sacrificing quality.

APPLICATIONS

In radio broadcasting the Model 352 plays transcribed programs and time-delayed network material. In addition it is the safest machine for editing.

For advertising agencies and theatrical and radio booking agents, it is an ideal machine for auditioning taped radio programs, dramatic performances and commercials.

In the professional recording studio, the Ampex 352 provides high quality playback for checking, editing and hearings by studio clients, critics and others.

For educational institutions, it is an exceedingly durable machine for playing pre-recorded tapes. It can be entrusted to student use with minimum danger to tapes.

MODEL 352 REPRODUCER

GENERAL PERFORMANCE CHARACTERISTICS AND SPECIFICATIONS

TAPE SPEEDS	7½ and 15 in/sec.											
FREQUENCY RESPONSE	15 in/sec. ± 2 db 30 to 15,000 cycles/sec. 7½ in/sec. ± 4 db 30 to 15,000 cycles/sec. (± 2 db 40 to 10,000 cycles/sec.)											
SIGNAL-TO-NOISE RATIO	<table><tr><th>Speed</th><th>Max. Record Level to Unweighted Noise</th><th>Peak Record Level to Unweighted Noise</th></tr><tr><td>15"</td><td>Full track 70 db Half track 65 db</td><td>Full track 60 db Half track 55 db</td></tr><tr><td>7½"</td><td>Full track 70 db Half track 65 db</td><td>Full track 60 db Half track 55 db</td></tr></table>	Speed	Max. Record Level to Unweighted Noise	Peak Record Level to Unweighted Noise	15"	Full track 70 db Half track 65 db	Full track 60 db Half track 55 db	7½"	Full track 70 db Half track 65 db	Full track 60 db Half track 55 db	The peak record level is defined as that level at which an overall (input to output) total RMS harmonic distortion is 3% when measured on a 400 cycle tone. Noise is measured when erasing a signal of peak recording level and in absence of new signal. Thus, bias and erase noise are included as well as playback amplifier noise. All frequencies between 30 and 15,000 cycles are measured.	
Speed	Max. Record Level to Unweighted Noise	Peak Record Level to Unweighted Noise										
15"	Full track 70 db Half track 65 db	Full track 60 db Half track 55 db										
7½"	Full track 70 db Half track 65 db	Full track 60 db Half track 55 db										
FLUTTER AND WOW	15 in/sec. Well below 0.2% 7½ in/sec. Well below 0.25%	The flutter and wow measurements, include all components between 0 and 300 cycles/sec. using an RMS meter calibrated to read the peak value of constant amplitude sinusoidal flutter.										
PLAYING TIMES	<table><tr><th>Speed</th><th>Half Track</th><th>Full Track</th></tr><tr><td>With NARTB 10½" reels (2400 feet of tape)</td><td>15 in/sec. 64 min. 7½ in/sec. 2 hrs. 8 min.</td><td>32 min. 64 min.</td></tr></table>	Speed	Half Track	Full Track	With NARTB 10½" reels (2400 feet of tape)	15 in/sec. 64 min. 7½ in/sec. 2 hrs. 8 min.	32 min. 64 min.					
Speed	Half Track	Full Track										
With NARTB 10½" reels (2400 feet of tape)	15 in/sec. 64 min. 7½ in/sec. 2 hrs. 8 min.	32 min. 64 min.										
STARTING TIME	Instantaneous (tape accelerates to full speed in less than 1/10 second).											
STOPPING TIME	At 15 in/sec. speed, tape moves less than two inches after pressing "Stop" button.											
PLAYBACK TIMING ACCURACY	± 0.2% (± 3.6 seconds in a thirty minute recording).											
REWIND TIME	Approximately one minute for 2400-foot NARTB reel; 30 seconds for 1200-foot RMA reel.											
CONTROLS	Tape motion controlled by four pushbuttons; Start, Stop, Fast Forward and Rewind. Tape speed changed by a Motor Speed Switch and Equalization Switch. Reel Size Switch provides proper tape tensions for NARTB 10½" reels or RMA 5" and 7" reels.											
OUTPUT	Plus 4 VU output into 600 ohms, balanced or unbalanced. Will feed a high input impedance amplifier directly with approximately one volt.											
PLUG-IN HEAD HOUSING	Playback heads are contained in a single plug-in head housing.											
POWER REQUIREMENTS	Either half or full-track machines require 2.4 amperes at 117 volts A.C. Machines are available for either 50 or 60 cycle operation.											
RACK SPACE	Standard 19 inch wide panel with commercial notching.											
CONSOLE DIMENSIONS	Tape Transport, 15¼ inches of rack space, weight . . . 50 lbs. Electronic Assembly, 5¼ inches of rack space, weight . . . 13½ lbs. Power Panel, 1¼ inches of rack space, weight . . . 1 lb. 35" high x 24¼" wide x 24¼" deep; weight 109 lbs.											

OPTIONS TO SPECIFY WHEN ORDERING

MOUNTING STYLE	Console or rack-mount. _____
TRACK WIDTH	Full track or half track. _____
POWER LINE FREQUENCY	60 or 50 cycle/sec. _____

ACCESSORIES

REMOTE CONTROL UNITS (Cat. # 5763 and Cat. # 5763-1)	Controls, Start, Stop, Fast Forward, and Rewind from a remote location. Catalog # 5763 is mounted in a wooden case and is completely wired. Catalog # 5763-1 is mounted on a flat plate for flush mounting in studio consoles and is not wired.
VU METER PANEL Cat. # 4331-1)	Includes VU meter, attenuation controls and phone jack. The attenuator and VU meter permit control of output level (otherwise output of the 352 Reproducer has a fixed setting of 4 VU and must be controlled externally).

AMPEX
CORPORATION

934 CHARTER STREET
REDWOOD CITY, CALIFORNIA

DISTRIBUTED BY

WEDEMAYER ELECTRONIC SUPPLY CO.
ANN ARBOR
TEL. 2-4457

Announcing...

THE AMPEX 350 TAPE RECORDER



A NEW MODEL *by the leader in tape recording*

AMPEX

MODEL 350

Newest

AMPEX is the name that made magnetic recording a professional reality. It's a name that made tape a great research tool in the world's laboratories. Hence the Model 350 carries on an unrivaled standard of excellence. Like prior Ampex machines, the Model 350 is a professional type recorder. It is designed for broadcast stations, recording studios, educational institutions, high fidelity enthusiasts and other highly critical users.

All Ampex recorders have had widespread professional acceptance because of their fidelity, timing accuracy and great reliability. To these qualities the Model 350 adds new refinements that make it easier to operate, to maintain and to service.

NEW CONVENIENCE

A new 30° slant on the top-plate puts the reels, editing knobs and all controls within easier reach of any operator — tall or short, standing or sitting. The operator is not fatigued by reaching, stooping, leaning or straining.

To save unnecessary steps, a remote control panel can easily be attached to a connector which is an integral part of the machine.

NEW EASE OF CUEING AND EDITING

Exact locating of cues or spots to be edited is facilitated by new controls that permit rapid shuttling between fast forward and rewind. Capstan drive is on the "pull" side of the head assembly to provide tape movement while cutting and splicing tape during editing.



NEW SIMPLICITY OF CONTROL

At a glance the operator can identify and read all settings of the machine. "Feather-touch" push-buttons are set in individual protective wells with their functions clearly labeled.

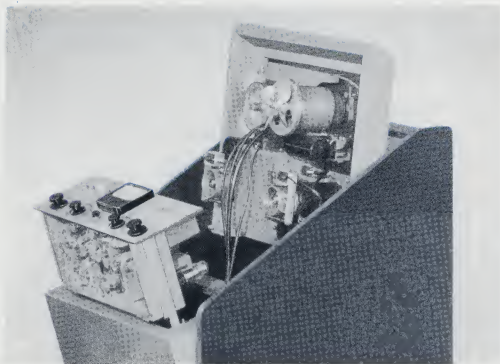
A control switch selects proper holdback tension for 10 1/2" NARTB reels or the smaller RMA plastic reels. Any possibility of tape breakage or timing inaccuracy is eliminated.



AMPEX MODEL 350

As shown in this photo, the table top console is mounted on a base which is available as a standard accessory. This pedestal base provides a stable mounting at convenient operating height. Concealed casters are provided for moving the machine.

of the Best



NEW ACCESSIBILITY FOR SERVICING

The top-plate is pivoted to give access to motors, brakes and all electrical connections. The control panel lifts up and locks in position, exposing electronic components, control switches and connections. Similarly, the internal assemblies slide out for checking, servicing and replacement of tubes. Plug-in type connections are used throughout.

NEW RELIABILITY

For foolproof tape handling qualities, the Ampex 350 has a three motor tape transport mechanism. Mechanical refinements have been made, based on Ampex's experience with recorders that have been subjected to thousands of hours of accelerated usage.



MODEL 350 TAPE REPRODUCER

Provides playback functions only — for pre-recorded tapes, program transcriptions and editing. Since the unit has no erase and record heads, important tapes are protected from accidental erasure.

THE AMPEX STANDARD OF EXCELLENCE

In addition to its new features, the Model 350 incorporates these basic characteristics that have put Ampex Tape Recorders in a class by themselves.

ADHERENCE TO SPECIFICATIONS

All published specifications (given in full on the back page) are conservative ratings, **not exaggerated claims**. Before it leaves the factory, each Ampex Model 350 is instrument-tested to equal or exceed every performance figure.

15,000 CYCLE/SEC. RESPONSE AT 7 1/2 IN/SEC.

Ampex machines meet NARTB **primary** standards at a tape speed of 7 1/2 in/sec. as well as at 15 in/sec. Substantial tape economy can be achieved without perceptible sacrifice of quality.

FREEDOM FROM NOISE AND DISTORTION

Signal-to-noise ratio of single track Model 350 recorders is over 60 db by NARTB standards. Flutter and wow are well under 0.2% rms at 15 in/sec. and under 0.25% rms at 7 1/2 in/sec. Even on successive re-recording of Ampex tapes, build up of noise is negligible.

ACCURACY OF TIMING

Timing is accurate within ± 3.6 seconds in 30 minutes program time. Timing accuracy is a "built-in feature" — not a precarious balance of adjustments. Tapes can be interchanged from one Ampex to another without affecting timing of the recorded material.

FAST RESPONSE TO CONTROLS

Starting time is "instantaneous" — full stable tape speed in less than 1/10th second. In stopping, the tape moves less than 2 inches even at 15 in/sec. tape speed. Exact cueing is routine on an Ampex.

LOW OPERATING COST

Because an Ampex Recorder is built to give thousands of hours of reliable service, it saves on maintenance and outlasts a succession of lower quality machines. An Ampex costs less per hour, per month and per year — reason enough to buy the best.

IF YOU PLAN FOR TOMORROW, BUY AN AMPEX TODAY

GENERAL PERFORMANCE CHARACTERISTICS
AND SPECIFICATIONS

TAPE SPEEDS		Either 7 1/2 and 15 in./sec. or 3 3/4 and 7 1/2 in./sec.	
FREQUENCY RESPONSE		15 in./sec. ± 2 db 30 to 15,000 cycles/sec. 7 1/2 in./sec. ± 4 db 30 to 15,000 cycles/sec. (± 2 db 40 to 10,000 cycles/sec.) 3 3/4 in./sec. ± 2 db 50 to 7,500 cycles/sec.	
SIGNAL-TO-NOISE RATIO		Max. Record Level Speed to Unweighted Noise 15" Full track 70 db Half track 65 db 7 1/2" Full track 70 db Half track 65 db 3 3/4" 60 db	Peak Record Level to Unweighted Noise Full track 60 db Half track 55 db Full track 60 db Half track 55 db 50 db The peak record level is defined as that level at which the overall (input to output) total RMS harmonic distortion is 3% when measured on a 400 cycle tone. Noise is measured when erasing a signal of peak recording level and in absence of new signal. Thus, bias and erase noise are included as well as playback amplifier noise. All frequencies between 30 and 15,000 cycles are measured.
FLUTTER AND WOW		15 in./sec. Well below 0.2% 7 1/2 in./sec. Well below 0.25% 3 3/4 in./sec. Well below 0.3%	The flutter and wow measurements include all components between 0 and 300 cycles/sec. using an RMS meter calibrated to read the peak value of constant amplitude sinusoidal flutter.
PLAYING TIMES		Speed With NARTB 10 1/2" reels (2400 feet of tape) 15 in./sec. 15 in./sec. 7 1/2 in./sec. 7 1/2 in./sec. 3 3/4 in./sec. 3 3/4 in./sec.	Half Track 64 min. Full Track 32 min. 2 hrs. 8 min. 4 hrs. 16 min. 2 hrs. 8 min.
STARTING TIME		Instantaneous (tape accelerates to full speed in less than 1/10 second).	
STOPPING TIME		At 15 in./sec. speed, tape moves less than two inches after pressing "Stop" button.	
PLAYBACK TIMING ACCURACY		$\pm 0.2\%$ (± 3.6 seconds in a thirty minute recording).	
REWIND TIME		Approximately one minute for 2400-foot NARTB reel; 30 seconds for 1200-foot RMA reel.	
CONTROLS		Tape motion controlled by four pushbuttons; Start, Stop, Fast Forward and Rewind. Separate Record button energizes record circuits, which drop out when machine is stopped. Motor speed and electronic equalization for various tape speeds are controlled by separate switches. Reel Size Switch provides proper tape tensions for NARTB 10 1/2" reels or RMA 5" and 7" reels.	
RECORD INPUT		A switch allows recorder to accommodate either microphone level low impedance input or to bridge a 600 ohm ± 4 VU line, balanced or unbalanced. Levels as low as minus 80 dbm. on the microphone input will produce the recommended record level.	
PLAYBACK OUTPUT		Plus 4 VU output into 600 ohms, balanced or unbalanced. Will feed a high input impedance amplifier directly with approximately one volt.	
AMPLIFIERS		Separate record and playback amplifiers are used. Amplifier distortion at any operating level is negligible compared to tape distortion, even using new high-output tapes.	
PLUG-IN HEAD HOUSING		Erase, record and playback heads are contained in a single plug-in head housing.	
MONITORING		Independent record and playback systems allow tape to be monitored while recording. A phone jack is provided to monitor either the record input signal before or during recording, or the output signal from the playback head while recording or during playback. An A-B switch is incorporated in order that direct comparison can be made between the original program and the recorded program. The same switch transfers a 4-inch VU meter for level comparison and monitoring. The VU meter is also used to read bias and erase current.	
POWER REQUIREMENTS		Either half or full-track machines require 2.7 amperes at 115 volts A.C. Machines are available for either 50 or 60 cycle operation.	
RACK SPACE		Standard 19 inch wide panel with commercial natching.	
		Tape Transport, 1 5/8 inches of rack space, weight . . . 58 lbs.	
		Electronic Assembly, 7 inches of rack space, weight . . . 18 lbs.	
		Power Supply, 3 1/2 inches of rack space, weight . . . 8 lbs.	

OPTIONS TO SPECIFY WHEN ORDERING

MOUNTING STYLE	Console, rack-mount or two case portable
TAPE SPEED	7 1/2 and 15 in./sec. or 3 3/4 and 7 1/2 in./sec.
TRACK WIDTH	Full track or half track
POWER LINE FREQUENCY	60 or 50 cycle/sec.

ACCESSORIES

REMOTE CONTROL UNITS (Cat. #5763 and Cat. #5763-1)	Controls Start, Stop, Fast Forward, Rewind and Record from a remote location. Catalog #5763 is mounted in a wooden case and is completely wired. Catalog #5763-1 is mounted on a flat plate for flush mounting in studio consoles and is not wired.
FOUR CHANNEL MIXER (Cat. #3761)	High level mixer preamplifier for use with portable and rack-mounted recorders (mounts directly in electronics case of two case portable).

AMPEX
CORPORATION

934 CHARTER STREET
REDWOOD CITY, CALIFORNIA

DISTRIBUTED BY



DUAL-CHANNEL AUDIO CONSOLETTTE

TYPE BC-6A

CATALOG

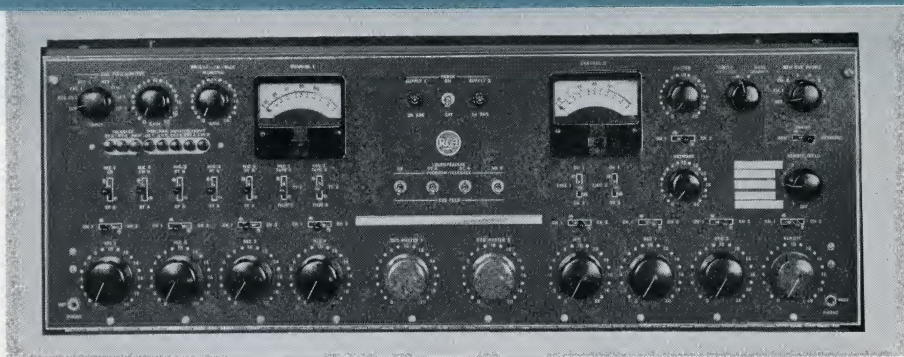
B.1114



FEATURES

1750

- Complete high-fidelity speech input system for larger radio or TV broadcast station with nine high level mixing channels—two program channels either to feed one or both program lines
- Integrated design — modular construction; dip soldered etched wiring amplifier sub-assemblies
- Compact size—entirely self-contained (includes all amplifiers and power supplies)
- Styling matches other audio consolettes and is compatible with TV terminal equipment
- Dual monitoring channels, one for program monitoring and talkback, the other for feeding background to studios and cueing
- Incorporates new split-mixer technique
- Convenient switch for selecting two channel or single channel operation with two sub-master gain controls
- Twenty-two inputs available
- Dual power supplies—one for each channel for greater reliability
- Means for supporting script in space between VU meters
- BCM-1A Auxiliary Mixer Control can be used with consolette to provide additional microphone inputs



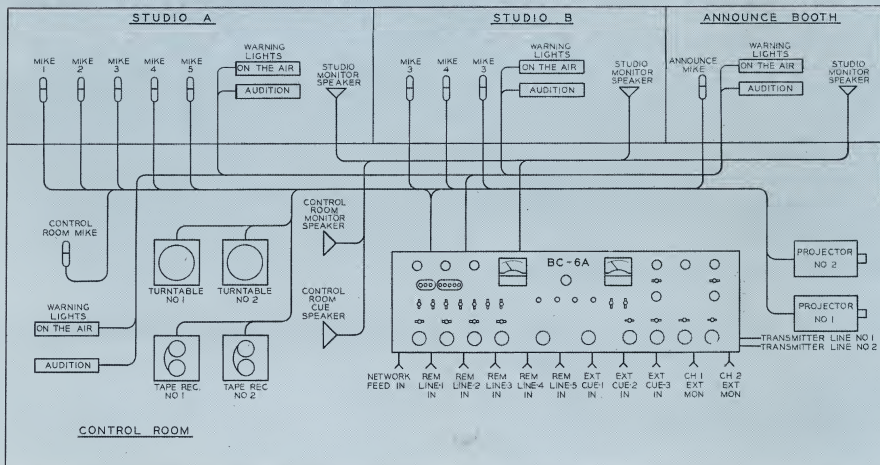
Etched front panel of the BC-6A Console showing entire operating facilities.

USES

The new RCA Type BC-6A Split-Mixer Dual Channel Audio Console provides the audio amplification, switching, control and monitoring facilities essential to operation of the larger radio or television broadcast station. This console incorporates nine mixer positions and provides all the facilities needed to accommodate one or more studios, announce booth microphone, control room microphone, two transcription turntables, tape, film, five remote lines, network and three cue circuits.

The nine mixer positions provided are assigned so as to offer the greatest flexibility and operating ease. The first five are low level microphone channels each with dual microphone input. Positions six and seven are also low level inputs and may be used for either turntable, tape or film sources; while the eighth mixer is used for network. The final mixer has provisions for five remote line inputs selected by rotary switch. Provisions are made for connecting the BCM-1A Auxiliary Mixer Control to provide for additional microphone inputs when desired.

Simplified Facilities Diagram for the new RCA Type BC-6A Split-Mixer, Dual Channel Audio Console.



DESCRIPTION

The BC-6A Split-Mixer Dual-Channel Audio Console is designed for operating convenience and ease of servicing—all amplifiers, control facilities and power supplies being contained in a single housing which offers utmost accessibility to all components. The unit is suitable for mounting on a flat top desk, and is similar in styling and appearance to the RCA BC-2B, BC-3B, BC-5A, BCM-1A and BCS-11A consolettes.

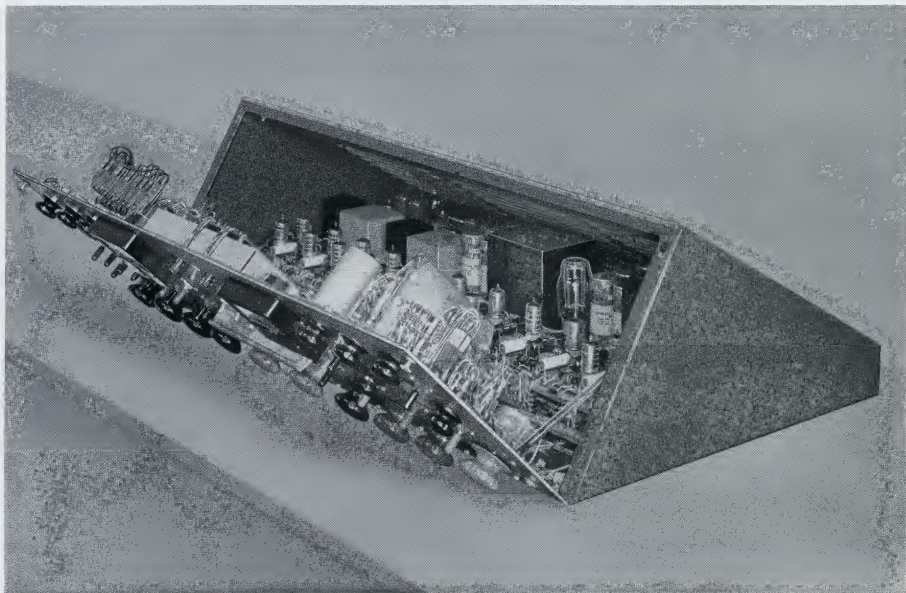
An etched panel contains all operating controls. It tilts forward for easy access to all contacts, switches, gain controls and other interior components. Two illuminated volume indicator meters are calibrated in VU's. They indicate level on each output channel. Monitoring and network headset jacks are supplied and headphones may be connected to the output of the program channels, remote lines, or the incoming network. Talkback facilities are included and permit talking back to studios, announce booth or remote lines. An Over-ride-Remote cue switch is provided which permits the remote operator to call in on any of the

remote lines and over-ride the program on the control room speaker.

Highest quality components are used throughout the BC-6A. Interlocked push-button switches are cam operated leaf type, assuring years of trouble-free operation. Improved fast relay circuits for speakers reduce the possibility of key clicks and audio feedback. The amplifiers are of a new, compact design of modular construction having dip-soldered etched wiring amplifier subassemblies similar to those designed for the BC-5A consolette.

The BC-6A has two power supplies, each powers a single channel and alternate pre-amplifiers thus providing greater continuity of service. Both are completely self-contained units. The total power input required is only 300 watts, 50 to 60 cps at 100 to 130 volts. The frequency response from any input to the line output is within ± 1.5 db from 30 to 15,000 cps. The total rms harmonic distortion is less than 0.5% from 100 to 15,000 cps at a line output level of 18 dbm.

Servicing new BC-6A Consolette is greatly simplified by hinged front panel and removable cover.



SPECIFICATIONS

Inputs.....10 microphones (5 used simultaneously), 2 tape, turntable or film (2 used simultaneously), 5 remote lines (1 used at a time), 1 network, and 3 cue lines.

Outputs.....2 program lines (either channel may feed either or both lines), 2 external monitors (1 for each channel), 5 speakers, 5 remote lines (remote cue).

Source Impedance:

Microphones.....30 or 150 ohms
Remote Lines and Network.....600 ohms
Turntables.....150 ohms
Monitor Cue.....20,000 ohms

Load Impedance:

Line.....600 ohms
Speaker (total of 5 speakers).....Each 15 ohms
Headphone Output.....600 ohms

Output Level:

Line (distortion less than 0.5%,
100 to 15,000 cycles).....+18 dbm after a 6 db pad
Speaker (distortion less than 1%,
100 to 15,000 cycles).....8 watts
Gain (maximum microphone to line output).....108 db
Frequency Response.....±1.5 db, 30 to 15,000 kc

Signal to Noise Ratio, Microphone to Program Line

(68 db gain, +18 dbm output).....68 db

Power Input.....300 watts, 100/130 volts, 50/60 cycles a-c

Tube Complement

2—5R4-GY

4—12AX7

4—12AU7

4—6V6-GT

2—6X4

10—MI-11299 (RCA selected 12AY7)

12—12AY7

Dimensions.....38" wide, 11½" high, 21½" deep

Weight.....127 lbs.

Finish.....Two tone umber gray

Panel.....Reversed etched aluminum with dark umber gray enamel fill

Equipment Supplied

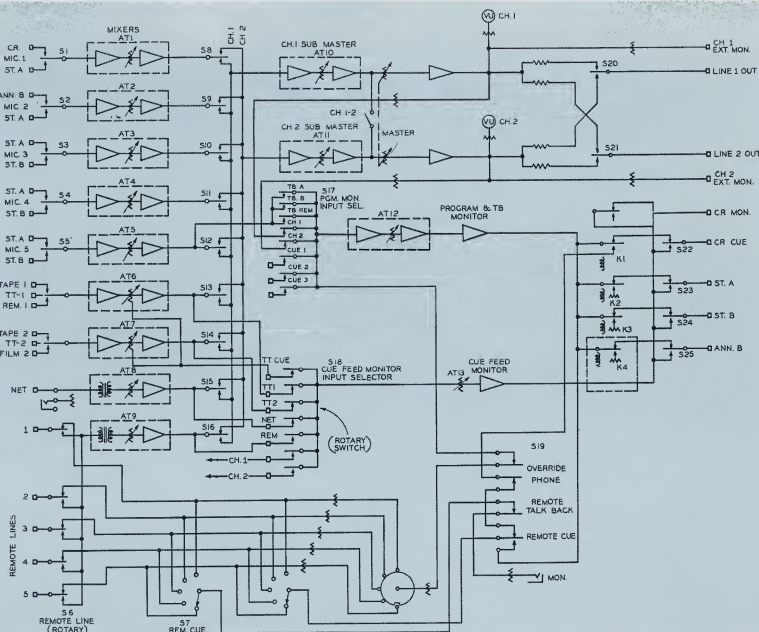
BC-6A Dual-Channel Audio Console including amplifiers, power supplies and instruction book (IB-24788); but

less tubes.....MI-11638

Accessory

Tube Kit for BC-6A Console.....MI-11484

Announce Booth Speaker Relay.....MI-11748



Simplified block diagram of the BC-6A Dual-Channel Audio Console.



RADIO CORPORATION OF AMERICA
Broadcast Equipment
Camden, N. J.

PRINTED
IN
U.S.A.



STANDARD CONSOLETTA

TYPE BC-3B

CATALOG

B.1102



FEATURES

- Complete high-fidelity speech input system
- Provides facilities for thirteen inputs
- Modular construction, etched wiring sub-assemblies
- Compact size—entirely self contained (includes all amplifiers and power supply)
- Means for supporting script on front panel
- Styling matches other RCA audio consoles and is compatible with TV terminal equipment
- Maximum facility at new standard of economy

USES

The new RCA Type BC-3B Standard Console provides audio amplification, switching, control and monitoring facilities essential to the operation of medium size radio or television broadcast stations. This model incorporates eight mixer positions, which control the thirteen inputs. It provides sufficient flexibility to accommodate two studios,

announce booth, control room, transcription turntables and auxiliary input circuitry.

The BC-3B Console may be expanded by tying in the BCM-1A Auxiliary Mixer to provide additional microphone inputs, or it may be matched with a BC-5A audio console to provide true dual channel master control operation. The styling of the BC-3B is uniform with all other RCA audio consoles. The unit provides maximum facilities at new low cost. It is also economical to operate, and has been designed for operating convenience and ease of servicing.

DESCRIPTION

The new Standard Console, Type BC-3B, is a compact, self-contained audio speech input system mounted in a smartly styled housing of all-metal construction and finished in two-tone umber gray. A hinged front panel and removable cover provide access to tubes, switches, gain controls and other interior components.

An etched panel contains all operating controls, an illuminated volume indicator calibrated in VU's, and a rack designed to hold script. Extremely flexible in operation, the BC-3B will handle thirteen separate inputs with provisions for simultaneous mixing of any eight inputs. There

is provision for feeding program cue or talkback to remote lines. Headset jacks are provided for network and remote line monitoring. Cue positions are incorporated on turntable mixers. Separate audition and program channels are provided for maximum flexibility and the monitoring amplifier may be switched from the turntable cue position, program line or audition bus. All inputs are terminated when the switches are in the off position.

The BC-3B is of modular construction with etched wiring sub-assemblies. It has self-contained amplifiers and power supply. Three preamplifiers are utilized in the design plus monitoring and booster equipment. Recommended operating practice is for the inclusion of separate BA-12A preamplifiers mounted in each turntable cabinet. The unit control circuits include two 24 volt relays for control room and studio speaker and On Air light operation controlled by microphone selector and program-audition switches.

SPECIFICATIONS

Inputs:

6 Microphones (4 Studio, 1 Control Room and 1 Announce Booth).....	37.5/150/600 ohms
2 Turntable Inputs	37.5/150/600 ohms
2 Remote Lines	600 ohms
1 Network	600 ohms
1 Tape	150 ohms
1 Auxiliary	150 ohms

Outputs:

1 Program Line	600 ohms	+18 dbm
2 Monitor Speakers	16 ohms	3 W each
1 External Monitor	600 ohms	-8 dbm
2 Remote Lines Cue	600 ohms	+18 dbm
1 Turntable Cue	50,000 ohms	1 V rms

Gain:

Microphone or Turntable Input to Program Line.....	108 db
Microphone or Turntable Input to Speaker (Audition).....	125 db

Frequency Response:

Program ± 1.5 db	30-15,000 cps
Monitor ± 2.0 db	30-15,000 cps

Harmonic Distortion:

Program 18 dbm Output.....	1% @ 30 cps; .75% @ 50 cps;
	0.5% @ 100-15,000 cps
Monitor 6 W Total.....	1% @ 50 cps; 0.5% @ 100-15,000 cps

Signal to Noise Ratio:

Program Channel, Mixer and Master Gain controls set for 68 db Gain.....	68 db below 18 dbm output
---	---------------------------

Tube Complement:

2 6V6-GT, 1 6X4, 2 12AU7, 2 12AX7, 1 5R4GY, 7 12AY7, 5-M1-11299 (selected 12AY7)	
--	--

Power Requirements.....

100-130 volts a-c, single phase, 50/60 cycles	
---	--

Power Consumption.....

155 watts	
-----------	--

Dimensions.....

33" wide, 11 1/4" high, 21 1/4" deep	
--------------------------------------	--

Weight.....

88 lbs.	
---------	--

Finish.....

Two tone umber gray	
---------------------	--

Panel.....

Reverse etched aluminum with dark umber gray enamel background	
--	--

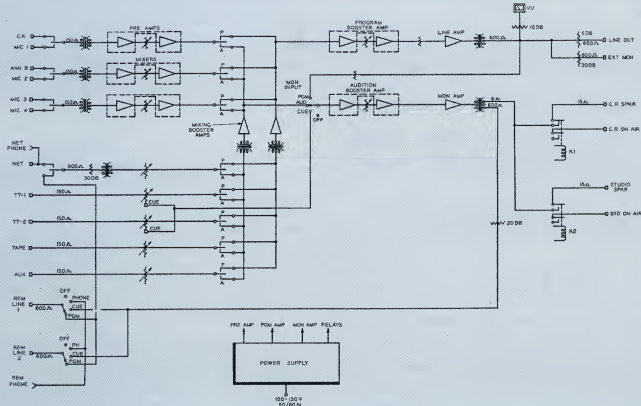
Stock Identification

M1-11641	
----------	--

Accessories

Tube Kit	M1-11486
On-Air Light Relay	M1-11702-A
On-Air Sign	M1-11706-1
BA-12A Utility Amplifier.....	M1-11232

Simplified block diagram of the BC-3B Standard Console.



RADIO CORPORATION OF AMERICA
Broadcast Equipment
Camden, N. J.

PRINTED
U.S.A.

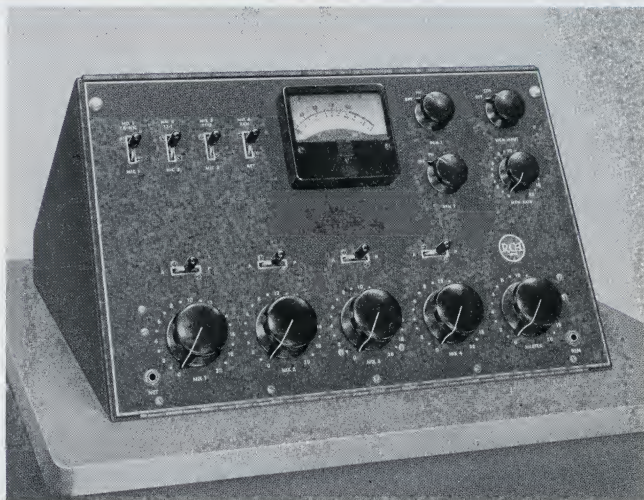


AUDIO CONSOLETTA

TYPE BC-5A

CATALOG

B.1112



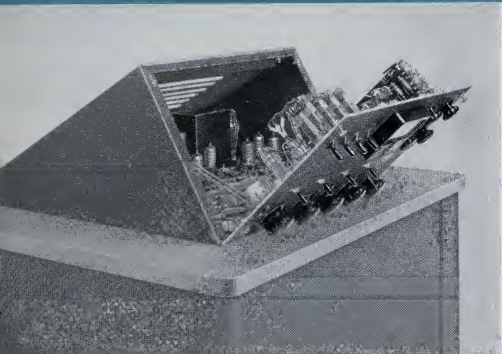
FEATURES

- Easily expanded for dual-channel broadcast use
- Single BC-5A controls nine inputs—four simultaneously
- Paired BC-5A's double facilities—provide dual-channel operation
- Entirely self-contained, completely wired unit includes amplifiers and power supply
- Program and audition facilities
- Talkback or program cue to remote lines
- Four preamplifiers—all amplifiers printed wiring
- High degree of accessibility
- Modular construction

USES

The exclusive feature of "add-a-unit" audio control incorporated in the BC-5A Consolelette permits "block building" as desired, without obsolescence to existing control equipment. The BC-5A is suitable for use either in combined studio/transmitter, or remote studio installations.

A single BC-5A provides adequate control and switching facilities for accommodating one studio, control booth, two turntables, network, remotes and tape recorder. Addition of a second BC-5A doubles facilities and permits complete dual-channel operation. The BC-5A Audio Consolelette is ideally suited for "twin" or side-by-side installations. The BC-5A may also be used by Television Stations to provide audio sub-control, or to permit expansion of existing facilities. Thus it is possible to combine the BC-5A equipment with the RCA type BC-3B consolette to provide dual channel operation and a total of twenty-two inputs. It is also possible to combine the BC-5A with the RCA type BCM-1A auxiliary mixer console to provide additional facilities for twelve microphone inputs, any four of which may be used simultaneously. The equipment is styled to match all current RCA consolettes.



The BC-5A hinged front panel and removable top cover provide complete access to all components including amplifiers and power supply.

DESCRIPTION

The BC-5A Audio Console is a low-cost quality Broadcast Audio Control equipment. The console is of all-metal construction finished in two-tone umber gray. A hinged front panel and removable cover provide complete access to all components, such as the key-selector switches, controls, mixers, terminal blocks and wiring.

The VU meter and all switches and mixer controls essential to everyday programming are front-panel mounted. Extremely flexible in operation, the BC-5A handles nine separate inputs, with provisions for simultaneous mixing of four inputs. There is provision for feeding program cue or talkback to the remote lines. Headphone jacks are provided for network and remote line monitoring. The VU meter is illuminated to facilitate readings.

Cue positions are incorporated on turntable mixers, and terminals are available for connecting a separate cueing amplifier. Separate audition and program channels are provided for maximum flexibility, and the monitoring amplifier may be switched from the turntable cue position, program line, or audition bus. All inputs are terminated when the switches are in the "off" position.

The BC-5A is a completely wired unit and has self-contained amplifiers and relay power supply. Four preamplifiers are utilized in the basic design and provision is made for the addition of external line equalizers. The fourth preamplifier is supplied wired for low gain to permit its use with a remote line input. It can be easily modified, however, for high gain when desired.

SPECIFICATIONS

Inputs:

4 Microphone (3 Studio, 1 Control Room).....	37.5/150/600 ohms
2 Turntable	37.5/150/600 ohms
2 Remote Lines	600 ohms
1 Network	600 ohms

Outputs:

1 Program Line	600 ohms	18 dbm
2 Monitor Speakers	16 ohms	3 W each
1 External Monitor	600 ohms	-12 dbm
2 Remote Lines Cue	600 ohms	18 dbm
1 Turntable Cue	50,000 ohms	1 V

Gain:

Microphone or Turntable Input to Program Line.....	108 db
Microphone or Turntable Input to Speaker.....	125 db

Frequency Response:

Program ± 1.5 db.....	30-15,000 cps
Monitor ± 2.0 db.....	30-15,000 cps

Harmonic Distortion:

Program (18 dbm output).....	1% at 30 cps; 0.75% at 50 cps; 0.5% 100 to 15,000 cps
Monitor (6 W total).....	1% at 50 cps; 0.5% 100 to 15,000 cps

Signal to Noise Ratio:

Program Channel (Mixer and Master Gain Controls set for 68 db gain).....	68 db below 18 dbm output
---	---------------------------

Tube Complement

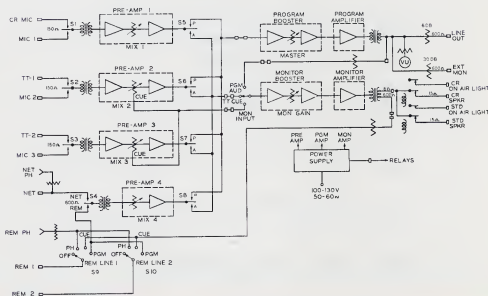
1—5R4GY	2—12AX7
2—12AU7	1—6X4
2—6V6-GT	6—12AY7
5—MI-11299 (selected 12AY7)	

Dimensions	19 1/2" wide, 11 1/2" high, 21 1/2" deep
Weight	66 lbs.
Finish	Two tone umber gray
Panel	Photoengraved aluminum with dark umber gray enamel fill
Stock Identification	MI-11637

Accessories

Tube Kit for BC-5A.....	MI-11483
On-Air Lights	MI-11706

Simplified block diagram of BC-5A Console.



RADIO CORPORATION OF AMERICA
Broadcast Equipment
Camden, N. J.

PRINTED
IN
U.S.A.

AMPEX

TAPE DUPLICATOR

SERIES S-3200



- *Makes duplicates that retain the fidelity of the master tape.*
- *Cuts tape duplicating cost to a fraction of previous levels.*

HIGH QUALITY TAPE DUPLICATES AT LOW COST...

*either single copies
or mass production
runs are now
economically
practical...*

SPEED

True mass production of pre-recorded tapes can now be achieved. For example, a full system of ten slave recorders could in just eight minutes make ten exact copies of a 2400 foot double-track master of $7\frac{1}{2}$ in./sec. tape speed. It would take 20 hours to produce the same number of duplicates on a pair of standard recorders operating at $7\frac{1}{2}$ in./sec.

Ampex's tremendous speed-up results from three things: (1) duplicator tape speed of 60 in./sec; (2) simultaneous duplication of **both** tracks of a double track tape; (3) use of up to 10 slave recorders with one master playback unit.

QUALITY

The superb fidelity of a good master tape can now be faithfully reproduced in any number of duplicate tapes. Ampex tape "know-how" and engineering skill has produced a tape duplicator which meets the sound quality demands of audio engineers, broadcast technicians, high fidelity enthusiasts and other critical users. Frequency response to 15,000 cycles is available on $7\frac{1}{2}$ in./sec. duplicates. Signal-to-noise ratio is more than 45 db over the entire range. Flutter and wow is below 0.2% rms.

DESIGN

The basic Ampex Tape Duplicator system has a master playback unit, master amplifier panel, master bias oscillator, master control panel and one duplicating recorder. This equipment would make one duplicate at a time.

Additional slave recorders may be added to this basic duplicating system—one or more at a time—up to a maximum of ten. This Ampex "building block" design provides complete equipment flexibility because the initial installation of the basic Ampex Tape Duplicator can be quickly and economically expanded to suit growing needs of the user.

The duplicating process consists of playing a master tape on the master playback unit and feeding the output to one or more duplicating recorders. Proper amplification and equalization is provided by the master amplifier panel; high power, high frequency bias for all recorders is generated by the master bias oscillator. Hence it is unnecessary for each of the individual slave recorders to contain these electronic functions.

All operating components are started by one push-button on the master control panel. Normally these master controls are used in lieu of the individual controls on each recorder.

SUMMARY OF FEATURES

Convenient and versatile operation

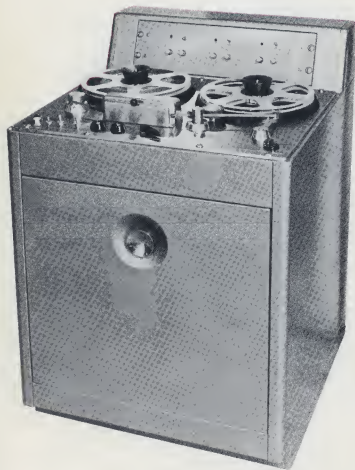
- Makes $3\frac{3}{4}$, $7\frac{1}{2}$ or 15 in./sec. duplicates from masters of the same speed; also makes $3\frac{3}{4}$ in./sec. duplicates from $7\frac{1}{2}$ in./sec. masters.
- Handles all reel sizes up to 10½ inches — up to 14 inches on special order.
- Duplicates both single and double track masters in one pass of the tape.
- Runs master tapes "backward" to eliminate need for rewinding duplicates before use.

Quality, economy and reliability

- Duplicates $3\frac{3}{4}$ in./sec. tapes with response to 7,500 cycles (15,000 cycles for $7\frac{1}{2}$ in./sec. tapes).
- Maintains 45 to 50 db signal-to-noise ratio.
- Produces up to 1200 hours of playback material in an 8-hour work day.
- Uses major components that have been operationally tested and proved in standard Ampex recorders.

Positive and flexible control

- Simultaneous control of all components is provided by the master control panel.
- Duplication starts at the push of a button; full speed is attained in five to ten seconds.
- The master playback unit and **each** duplicating recorder are also equipped with full controls.
- Any slave recorder may be stopped or started during duplication without affecting operation of the others.
- All operations are meter-monitored.



Slave unit — from one to ten of these units can be used with each master playback machine.

RELIABILITY

Identical quality is assured on all the duplicates being made at the same time. One master amplifier and bias oscillator feed all the individual slaves. Once the proper duplicating level is established, the only additional checking procedure necessary is the playing of a portion of one tape from the last run. If it is "perfect" all duplicates from all slaves will be equally satisfactory.

Ampex Tape Duplicators use major components similar to those in the familiar Ampex Series 300 Recorders. They have been tested and proved by thousands of hours of successful commercial operation.

ECONOMY

Ampex reduces the cost of tape duplication to a fraction of previous levels. There are five key factors: (1) low set-up time, (2) high duplicating speed, (3) simultaneous use of ten slave recorders, (4) simplified quality control procedure and (5) the traditionally long life of Ampex equipment.

These advantages are equally applicable whether duplicates are needed in mass production quantities or only one or two at a time. In the latter case, the master and one slave would be used but the high running speed would have the same labor-saving advantages.

PRODUCTION SPEED-UP

Figures listed are ratios of playing time to duplicating time.

TAPE SPEEDS AND TRACKS	STANDARD 7½/15 IN/SEC. RECORDER*	TAPE DUPLICATOR WITH ONE SLAVE	TAPE DUPLICATOR WITH TEN SLAVES
3¾ IPS. DOUBLE TRACK	2/1	32/1	320/1
3¾ IPS. SINGLE TRACK	2/1	16/1	160/1
7½ IPS. DOUBLE TRACK	1/1	16/1	160/1
7½ IPS. SINGLE TRACK	1/1	8/1	80/1
15 IPS. DOUBLE TRACK	1/1	8/1	80/1
15 IPS. SINGLE TRACK	1/1	4/1	40/1

* Standard recorders can duplicate 3¾ in./sec. tapes at 7½ in./sec., but cannot duplicate 3¾ or 7½ in./sec. tapes at 15 in./sec. except with extensive changes in equalization circuitry.

LOW COST DUPLICATION OFFERS NEW OPPORTUNITIES . . .



RADIO

Tape networks now become practical supplements or alternatives to line networks. For example, programs of national interest can be recorded, duplicated and distributed in taped form to all network stations. Also, stock musical and dramatic program material of any length can be economically duplicated and distributed to hundreds of stations on a lease or subscription basis.



BACKGROUND MUSIC

Background music services, transcription services and recording companies can now profitably produce background music tapes. Users of such machines as the Ampex 450 Tape Reproducer, which plays 8 full hours of music without repetition, will benefit from the availability of a wider music selection.



RECORD MANUFACTURE

The growing demand for high fidelity music can be met successfully with economical tape duplication. Tape recordings can now be manufactured to compete favorably with LP records in the retail market.



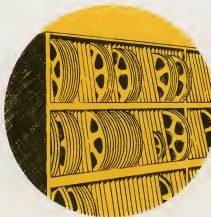
SELLING

Companies of national scope can duplicate, and distribute to their sales agencies, tape recordings of sales meetings, talks by sales managers and a variety of information which is **most** effective when presented orally. Rapid, low cost tape duplication also paves the way for the presentation of sales training programs on a national basis with far greater effect and economy than heretofore possible.



EDUCATION

The usefulness of tape and record libraries of school systems is increased enormously by tape duplication. More rapid and widespread distribution of duplicate tape and greatly expanded subject-matter coverage is now made possible.



LIBRARIES FOR THE BLIND

Books, magazines, music and drama can be read or played onto tape and duplicated in whatever number is needed. Thus, it becomes feasible to maintain large circulating libraries of tapes as a practical means of entertainment and education for the blind.

SERIES S-3200

GENERAL PERFORMANCE CHARACTERISTICS AND SPECIFICATIONS

TAPE SPEEDS	Two Speed, 30 and 60 in/sec.		
FREQUENCY RESPONSE	Specifications apply to duplicates made either at 30 or 60 in/sec. tape speed. 3% IN/SEC DUPLICATES (made either from 3% or 7½ in/sec. masters). ± 2 db from 50 to 5000 cps. ± 4 db from 50 to 7500 cps. 7½ IN/SEC. DUPLICATES (from 7½ in/sec. masters). ± 2 db from 70 to 10,000 cps. ± 4 db from 50 to 15,000 cps.		
SIGNAL-TO-NOISE RATIO	Exceeds 45 db. in 3% or 7½ in/sec. duplicates made at either 30 or 60 in/sec. duplicating speed.		
FLUTTER AND WOW	Will not exceed 0.2% rms in duplicates, measuring all components up to 300 cycles/sec., at ANY duplicating speed.		
DUPLICATING TIME	REEL SIZE	AT 30 IN/SEC.	AT 60 IN/SEC.
	7" (1200 feet)	8 minutes	4 minutes
	10½" (2400 feet)	16 minutes	8 minutes
	14" (4800 feet)	32 minutes	16 minutes
STARTING TIME	At both 30 and 60 in/sec., full operating speed is obtained in 5 to 10 seconds for 10½" NARTB reels.		
STOPPING TIME	Approximately 10 inches of tape passes through the head housing after stop button is pressed at 60 in/sec. with 10½" NARTB reels.		
MASTER TAPE REWIND TIME	Approximately 60 seconds for a 10½" NARTB reel.		
CONTROLS	MASTER CONTROL PANEL (RACK MOUNTED): Provides simultaneous control of all units. Duplicating is controlled by a master power control (and indicator light), a start button, (and recording indicator light) and a stop button. INDIVIDUAL CONTROLS: Provide optional separate control of each unit. The master playback unit and each duplicating recorder have the following controls:		
	Pilot Light	Rewind-Fast Forward-Play Lever	
	Power Switch	Tape Speed Selector Switch	
	Start Button	Reel Size Selector	
	Stop Button		
MASTER PANEL AMPLIFIERS	Two separate high powered amplifiers are provided, one for each channel. They are of extremely low effective impedance in order to provide a virtually constant voltage source for the record buss which each feeds. Thus the number of duplicating recorders being fed can be varied from one to ten without appreciably varying the feed level to any one individual recorder.		
HEADS	MASTER PLAYBACK — Plug-in type head assembly containing two half-track playback heads. On single track recordings, only one of the heads is used. DUPLICATING RECORDERS — Plug-in type head assembly containing two half-track recording heads and one full-track recording head.		
TYPES OF DUPLICATES	Any of the following can be made: (1) full-track duplicates; (2) half-track duplicates; (3) simultaneous (double) half-track duplicates, and (4) two-track stereophonic duplicates.		
MONITORING	Each head circuit has individual metering jacks for rapid, accurate adjustment of the record level and bias peak. A vacuum tube voltmeter and an audio oscillator are generally used. The ten slaves can be checked in a matter of minutes, making it simple to maintain exact adjustments for peak performance.		
POWER REQUIREMENTS	10 amperes at 115 volts A.C.		
SPACE RACK REQUIREMENTS	Master playback unit 49 inches Master bias oscillator 8½ inches Master amplifier panel 8½ inches	Master control panel 3½ inches Each duplicating recorder 29½ inches.	
CONSOLE DIMENSIONS	Each console stands 36½ inches high and occupies floor space 26 x 25½ inches.		
SHIPPING WEIGHTS (APPROXIMATE)	Master playback and master control panel in console; master bias oscillator and master amplifier panel for rack mounting . . . 335 lbs. OR Each duplicating recorder and slave switch in console . . . 265 lbs.	Master playback, control panel, master bias oscillator, and master amplifier panel for rack mounting . . . 260 lbs. Each duplicating recorder and slave switch for rack mounting . . . 140 lbs.	
OPTIONS TO SPECIFY WHEN ORDERING			
NUMBER OF SIMULTANEOUS DUPLICATES	Basic system makes one duplicate at a time. It consists of the master playback unit, master amplifier, oscillator and control unit, and one duplicating recorder. Additional duplicates (up to 9 more) can be made by additional duplicating recorders. Specify desired number of simultaneous duplicates. _____		
REEL SIZES	Up to 10½" NARTB (Standard); up to 14" (optional at extra cost) _____		
MOUNTING	Console or rack mount (racks not included). _____		

OPTIONS TO SPECIFY WHEN ORDERING

Basic system makes one duplicate at a time. It consists of the master playback unit, master amplifier, oscillator and control unit, and one duplicating recorder. Additional duplicates (up to 9 more) can be made by additional duplicating recorders.

Specify desired number of simultaneous duplicates. _____

Up to 10½" NARTB (Standard); up to 14" (optional at extra cost). _____

Console or rack mount (racks not included). _____

(In console units, the master playback unit and duplicating slaves are in console, but all master control units must be rack mounted.)

AMPEX
CORPORATION

934 CHARTER STREET
REDWOOD CITY, CALIFORNIA

WEDEMAYER ELECTRONIC SUPPLY CO.
ANN ARBOR
TEL. 2-4457
LANSING
TEL. 5-7727

1958

The Second Year . . .

**. . . of a Three-Year
Plan of Support for
Educational Radio
Programming
1957-1959**

Announced by the
**EDUCATIONAL TELEVISION
AND RADIO CENTER**

in cooperation with the
**NATIONAL ASSOCIATION OF
EDUCATIONAL BROADCASTERS**



THE TWENTIETH CENTURY AMERICAN

This is the continuing theme of the three-year plan for the development of educational radio programming supported by the Educational Television and Radio Center. With this announcement, producers of educational radio programs are invited to submit applications for grants-in-aid during 1958—the second year of the plan.

The National Association of Educational Broadcasters will continue its active participation in the operation of the plan, soliciting and evaluating grants proposals, advising on program series to be commissioned, and supplying programs from both sources to the 81 non-commercial educational stations regularly served by the NAEB Radio Network.

PURPOSE

Again this year, it is the purpose of this support to assist in the development of programs which will use radio broadcasting to aid in a better understanding of and a more effective response to the challenges and opportunities of Twentieth Century American life. The Modern American—in his own time and in his own country—is the focal character of the plan. The ultimate goal of the programs is to develop or augment the ability of the American to meet the unprecedented demands made upon his understanding by life in the Twentieth Century.

Proposals will be evaluated on the basis of their educational purpose and their focus upon significant aspects of the heritage and of the contemporary forces that shape and condition The Twentieth Century American.

SUB-THEMES

Among the areas of concern under the general theme which are manifestly appropriate for examination are (1) science and the substantive consequences of scientific inquiry, (2) the characteristics and meaning of the arts of our time, (3) the whole range of interpersonal and group relationships facing today's American, including his role in the world community, and (4) the contemporary American's ideas—his philosophy, his idea of God, his moral values, what he owes to the past, what he derives from it.

THE PLAN

The support plan for educational radio programs is divided into two parts. The first makes available grants-in-aid to appropriate organizations to help them in producing significant programs of their own creation; the second part provides for the commissioning of program production on specified subjects within the thematic framework as outlined.

PART I—1958 GRANTS-IN-AID

Applications for 1958 grants-in-aid will be accepted through May 1, 1958, and the announcement of grant awards will be made on June 15, 1958. The following rules and procedures govern the grant-in-aid program:

1. All applications for grants must be submitted in accordance with the following conditions to:

THE NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

14 Gregory Hall, Urbana, Illinois

2. All applications must be for a grant to help produce a series of educational radio programs for adult or school audiences under the theme *The American in the Twentieth Century* and with close adherence to the principles and objectives stated in this announcement.

3. Applications may be submitted by any bona fide university, college, school system or other accredited educational institution, or NAEB Active or Associate member, though no preference will be given to NAEB members.
4. Individual grants will not exceed \$7,000.00. Applications asking for considerably less than this maximum amount will receive full consideration. No grant will include funds for capital expenditures.
5. By definition, grants-in-aid cannot carry the full burden of production costs (they are intended to help educational broadcasters to help themselves). As an example, a grantee may thus be enabled to employ a key person or otherwise strengthen or supplement local resources to make the production possible or outstanding.
6. All programs produced under these grants must be suitable for use on the NAEB Radio Network.
7. Full radio rights to the programs and television rights to idea, format and script, must be obtained for all program materials included; these rights become the property of the Educational Television and Radio Center.
8. Applications must be in writing. Six copies of all written material and exhibits must be supplied, together with a statement of the staff and facilities available for the project and a pilot program on tape.
9. Grants will be made on the basis of these applications; thus completeness and understandability of presentation are vital.
10. Deadline for applications is May 1, 1958; all applications must be received at NAEB headquarters or post-marked by that date. The announcement of grants will be on June 15, 1958.
11. Production of all projects must start 90 days after the grant is made, unless, as shall be clearly explained in the application, a valid reason exists for a later starting date. In this case an extension to not over 120 days from date of grant may be authorized.

12. A firm completion date, not later than June 30, 1959, must be indicated for all series.
13. Successful applicants will receive a formal document from the Educational Television and Radio Center shortly after the grants are announced on June 15, 1958. This document will state in detail the requirements for interim and final reports, deadlines for such reports, financial details, promotional materials required, necessary credit lines to be included in the programs, the matter of rights acquisition and transfer of rights to the Center, and the final deadline for all series.
14. Two tape recordings of each radio program produced with the help of these grants are to be delivered to the Educational Television and Radio Center for possible use on the NAEB Radio Network. These tape recordings shall be made upon a professional type tape recorder using plastic base tape on 1200 or 2400 foot reels recorded full width at 15 inches per second.
15. The application for a grant-in-aid should be in the form of a letter with four exhibits attached. Attach as *Exhibit A* a description of the proposed series. This description should be in two parts:

- (1) a brief statement of the general concept of the program, its educational objectives, and the method of treatment, and (2) a more detailed analysis of each program in the series, development of the central theme, production format, participants, and related information.

Attach as *Exhibit B* the proposed budget for this project. This should be in two parts:

- (1) the part you expect to contribute from your own resources and personnel with dollar equivalents or values clearly indicated; and (2) the part you would expect to receive as a grant-in-aid.

Attach as *Exhibit C* some evidence of your ability to produce a series of programs in this area. This must include:

(1) A pilot program on tape, meeting specifications set forth in Paragraph 14, from the proposed series. This program should indicate clearly the form, the participants, and the content to be included in the final series. If it is not possible to secure the services of key personnel for a sample program, such a program may be produced with actors portraying such content authorities.

(2) Biographical information on content authorities, program participants, and production personnel.

Attach as *Exhibit D* a statement of the willingness of your institution to accept the requested grant, to abide by the conditions stipulated and to make the necessary financial reports. This statement also should include a declaration of ability to accept and administer the grant. This must be signed by an administrative officer of your organization.

To assist applicants in planning program series and in preparation of applications for grants-in-aid a sheet of detailed suggestions has been prepared by the staff of the NAEB. This may be obtained by writing to the National Association of Educational Broadcasters, 14 Gregory Hall, Urbana, Illinois.

PART II—COMMISSIONED PROGRAMS

In addition to the program of grants-in-aid, the Center, in co-operation with the NAEB, will commission the production of a limited number of radio programs during the three-year period, 1957-1959. These programs also will be addressed to the theme, *The American in the Twentieth Century*. The planning and development of commissioned series will originate with the Center and its consultants, and for 1958, will be concerned with the education of the Twentieth Century American.

March 14, 1962

Mr. Robert E. Underwood, Jr.
Network Manager, NAEB
119 Gregory Hall
Urbana, Illinois

Dear Bob:

Reference is made to Tony Partridge's letter to you of March 6, of which he was kind enough to send me a copy.

I would hope that it would be possible for us to make this series of programs available to our members - if you can work out the details. Tony's suggested cost of \$2.50 per hour seems reasonable enough - at least for some of our stations - and it would probably be worthwhile offering to them, even if only a few took the program.

It seems that you could make the fact known to the member stations that this series would be available at an additional cost, and see how many of them are interested. I gather from Tony's letter that it doesn't matter to CBC how many carry the programs - even if it is only half a dozen.

It seems to me that we could logically add a small sum for our expense of dubbing and shipping - since these programs would be in addition to our regular load - and thus charge our stations perhaps \$3.00 or \$3.50 an hour - whichever you think would cover our costs.

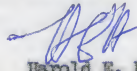
It seems to me, at least from where I sit, that this is the sort of program possibility we had in mind when we adopted the new procedure of trying to make certain "extra" things available to the Network at a modest surcharge. And the nice feature of Tony's offer is that we are committed to pay only for those stations carrying the program - those we know will be paying for it - and thus we have no "risk capital" involved from our point of view.

Of course, there may be problems that I don't immediately see, but, if necessary, we can discuss this when I'm in Urbana in a couple of weeks. In the meantime, perhaps you can give it some thought - and check with Ed Burrows if you want to. And certainly, as Tony suggests, if we have nailed it down before then, we can all discuss it at Columbus.

At any rate, how about letting Tony have your reactions - with a copy

to me (he's getting a copy of this letter, too).

Regards,



Harold E. Hill
Administrative Vice President

HEH/mlm

cc: Mr. A. H. Partridge
✓ Mr. William G. Harley

Mr. Hill

March 12, 1962

Mr. Harry D. Lamb, Director
Radio-TV Education Department
Toledo Public Schools
1901 West Central Avenue
Toledo 6, Ohio

Dear Harry:

I have given careful thought to your letter of February 16 regarding the solicitation of series for possible distribution under the network's in-school service.

Frankly, I am not in sympathy with your basic premise: that the members of the committee should not be engaged in soliciting submissions. To adopt this position would be to reverse historical precedent and to place the complete burden of another responsibility onto an already overburdened central staff.

Perhaps the Association itself is to blame for not adequately designating the functions of this committee, but, regardless of the validity of that argument, this committee has always engaged in the solicitation of submissions; the committee, throughout its life span, has considered this function as one of its primary functions, and rightly so, in my opinion.

Be that as it may, I believe the issue should be resolved and toward that end I have a proposal which either might be adopted as proposed or used as a basis for future discussion. I believe one member of the committee, preferably the chairman, but not necessarily so, should be charged with the responsibility of soliciting submissions. This individual would then be discharged from all judging responsibilities: his sole responsibility would be in the area of solicitation. In determining areas of need this individual would have the benefit of the committee's advice, advice from other interested (and competent) parties not currently serving on the committee, and his own good sense. The network office would, of course, cooperate with this individual by providing information re submission procedures and handling the distribution of submissions to the judging members of the committee.

Mr. Harry D. Lamb, Page 2, March 12, 1962

This procedure cannot be put into practice in time for soliciting submissions this year. I am, therefore, sending a memo to all network stations regarding submissions, and the next issue of the Newsletter will make mention of our need. However, if this proposal is acceptable, the individual for the job could be found in the near future and he could begin work immediately.

I look forward to learning of your reactions to this proposal.

Sincerely,



Robert E. Underwood, Jr.
Network Manager

RSU/dp

cc: Mr. Harold E. Hill ✓

For Mr. Harley

March 21, 1962

Mr. Harold Hill
National Assn. Educational Broadcasters
DuPont Circle Building
Washington, D.C.

Dear Harold:

You wanted me to let you know from time to time who the guests were and the subject areas covered on both GREAT DECISIONS and WASHINGTON REPORT.

I think I gave you the dope on the first three of the Great Decisions.

- #4-Nigeria: Asst. Sec. of State for African Affairs G. Mennen Williams, Rep. Barratt O'Hara (D-Illinois), chairman of African Affairs subcommittee of House Foreign Affairs.
- #5-IRAN: Ali Mohammed Shapurian, Public Affairs Counselor of Iranian Embassy and John (?) of Iranian desk at U.S. State Dept. (I've frankly forgotten the man's name but can get it if you need.)
- #6-BERLIN: Robert Borchardt, Public Affairs Counselor of Germany's Embassy, and Henry Cox, chief of the German division of State Dept.
- #7-UNITED NATIONS: Dr. Charles Malik, former President of UN General Assembly and now professor at American University (D.C.), Rep. John Rhodes (R-Arizona) and Rep. Cornelius Gallagher (D-N.J.)
- #8-UNITED STATES: Philip Trezise, Acting Asst. Sec. of State for Economic Affairs. Others on program were excerpted from previous documentaries.

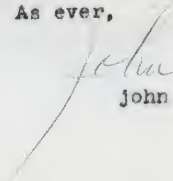
Recent Washington Reports featured Rep. Santangelo, (D-N.Y.), on Congressional re-districting, Rep. Brademas (D-Indiana) on

Page 2

federal aid for training technicians, and Rep. Emilio Daddario (D-Conn.) on House Space Committee reaction to Col. Glenn's orbit. I also did an interview with an Indonesian named DeVento who is working on Capitol Hill under a fellowship grant to study the American system of government. He discussed West New Guinea problem from Indonesian point of view and for purposes of balance, I cited Dutch arguments in controversy.

So what else is new?

As ever,


John F.

354 Jarvis Street,
Toronto, Ontario,

March 27, 1962.

Mr. Robert E. Underwood, Jr.,
Network Manager,
National Association of Educational Broadcasters,
119 Gregory Hall,
Urbana, Illinois.

Dear Bob:

Thank you for your letter of March 16 regarding the 1962 Couching Conference. I have passed on your comments regarding the length of the program to the production department concerned, and I am sure they will take note of it. Although I am sure you will appreciate that it is extremely difficult for us to tailor our programming to other people's needs, this is one of the great difficulties we have to face in our efforts to place our programs outside Canada. We are directed on the one hand to run an economical operation, yet on the other hand, there are few steps we can take at this time to tailor our programs with an outside market in mind.

I am glad to hear that you are not opposed to a per station assessment, and I think I can assure you that all U.S. stations are subject to the same or similar terms. Having stated this, I should tell you that a somewhat different offer was made to the E.R.N. group of stations. Without going into the details, I can tell you that the initial approach made to them was at a higher per hour cost, based on live or virtually immediate delay in use of the material. However, it is most likely that the rates quoted to you would be applicable to them subject to general approval, and perhaps an operational basis being mutually agreed upon between the E.R.N. network group and your tape distribution network. I suspect the basis of your concern is that a certain New York station may get the programs live and free. This will not happen this year.

I hope we can get together at Columbus.

Yours sincerely,



A. H. Partridge,
International Exchange Officer.

AHP/ck

Cc: Mr. Harold E. Hill
Mr. William G. Harley 

Harley

May 29, 1961

To Bob Underwood and Ed Burrows:

As I believe you know, Robert Manz of KOAC, Corvallis, will be here in Washington to work on NAEB programming from September 1 to the end of the academic year (or for a full year, I'm not sure.)

WASHINGTON REPORT will continue without interruption with John Lewis handling it at least until September 1. After that the situation might be reexamined.

SPECIALS will continue to flow from Washington. Betty McIlvane will handle this.

A final observation about specials: I think the injection of this kind of immediate, important report by a major figure speaking meaningfully on a major theme is the best single way to give network programming a sense of vitality. It is every NAEB station sitting on top of significant national international affairs. It is every NAEB station reporting from the nation's capital whenever there is something to report.

This is to suggest that in addition to, and aside from, SPECIAL OF THE WEEK, really significant specials from Washington (OR elsewhere) be distributed in such length as will do the material, rather than the schedule, the most good.

I think our stations should be prepared to interrupt or re-arrange their scheduling if there is a truly revealing report, or series of reports, which, as a coherent unit, will run longer than a weekly half hour.

I don't mean the stations should slap specials on the air as soon as they can tear off the wrapping. Tape is tape and it isn't live. On the other hand, as a station manager, I would rather revamp my schedule to accomodate Secretary Hodges in a press conference on price fixing while price fixing was still very much in the news rather than hold him till he is too stale to use because there was no room in the network schedule or my schedule when the tape was still hot.

If cost is a problem, the new structure offers an option I think member stations might like the opportunity to exercise in this case. If duplicating is the problem, then we must wait for the new equipment. (By the way Bob, I saw some very impressive custom duplicating equipment, compact and meeting exacting standards, at NEA. Made by Rawdon Smith Associates, 1735 20th Street, N.W., Washington 9, D.C.

Len

Mr. Harley

March 9, 1962

Mr. Derek Russell
Representative in the United States
British Broadcasting Corporation
630 Fifth Avenue
New York 20, New York

Dear Mr. Russell:

I am in receipt of your letter of March 6 to Mr. Harley and two (2) tapes of BBC World Reports which I am returning to you after having made copies for our possible use.

Having heard these tapes and having your letter of March 6 before me, I am happy to confirm our intention of making this series available to our affiliates. Unfortunately, our production schedule does not allow, at this time, for distribution of this series free of charge to those stations, commercial and noncommercial, which are not affiliated with the NAEB Radio Network. I am confident of a large response to this series from our network affiliates, and when a regular mailing list for the series is ascertained I shall send a copy to you; this list should be pretty well settled in less than a month's time.

We are anxious to begin distribution of these programs as soon as possible. Specifically, I should like to commence shipment from here to our affiliates sometime during the week of March 18. We shall attempt to mail each program to our affiliates the same day the tape from London is received, and in line with this I have some questions.

1. On what day of each week is the program recorded in London? This has some bearing because if we are able to obtain the program early in the week, Monday preferably, then a majority of our affiliates will be able to air the program sometime during the same week. If, on the other hand, we receive the tape on Thursday or Friday then broadcast must be delayed until the following week. Of course, based on the content of the programs I have heard, this may not be a factor, but if future programs are quite timely then the time of receipt of the master tape from London could be crucial.
2. Would it be possible for London to mail us a program in the near future (a program which subsequently would be distributed) in order that we might ascertain exactly how long shipment will take?

Mr. Derek Russell, Page 2, March 9, 1962

The proper address for all shipments is:

Mr. Robert E. Underwood, Jr.
NAEB Radio Network
119 Gregory Hall
Urbana, Illinois, U.S.A.

This trial shipment will also help us to determine if we are going to meet any Customs' problems; personally, I do not anticipate any such problems.

3. Will it be possible for me to have on hand, as I do now, two (2) programs, not timely in content, which may be retained here as stand-by programs in the event aircraft are grounded or some other unforeseen delay occurs? I am taking the liberty of retaining copies of the programs here and will use them should necessity dictate; if BBC has other shows it feels would make better stand-by programs I shall be happy to make the appropriate substitutions.

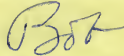
I am preparing a memo to our affiliates announcing the availability of the series at some near future date and soliciting orders; thus, when final arrangements are made we will be able to begin distribution immediately.

We look forward with great anticipation to handling this series since it will provide our members with excellent program material, and because we know from experience that programs bearing the BBC stamp cannot help but add to the prestige of the distributor.

I look forward to hearing from you.

With best regards.

Sincerely,



Robert E. Underwood, Jr.
Network Manager

REU/dp

cc: Mr. William G. Harley ✓

Mr. Harley

March 9, 1962

Mr. James A. Fellows
Executive Secretary
Empire State FM School of the Air
Syracuse University
Syracuse 10, New York

Dear Jim:

As you know from Harold's letter of March 6, I now have your bibliography. Harold and Bill Harley have several comments, to the effect that if this does not duplicate other bibliographies already in print, they'd like to go ahead with your idea: they'd like to print it in the Journal, with reprints made to offer separately; they want to use committee people "to give us a broad scrutiny of materials," particularly the Research, Professional Development, and Utilization committees.

So, trying to keep everything in mind, I have several thoughts:

1. Duplication of other bibliographies.

- A. The USOE Radio and Television: A Selected Bibliography, a copy of which is enclosed in case you don't have one handy. I do not think there will be much duplication here, even with their section called "Educational Uses."
- B. Television and Education, a bibliography distributed by TIO. I cannot find a copy of this, but have written TIO to send you one.
- C. Children and Television: An Annotated Bibliography, by Dale B. Harris. This was published by the NABE in June, 1959, and has been quite popular. Professor Harris is at the moment working on an updated version of this, which we will probably also run in the Journal. In all probability there will not be much overlapping here, as he plans to limit himself to "articles on programming for children and on the relationship of children to children programs or to adult programs," and he does not plan to get into the area of Educational television. I am enclosing a copy of his earlier bibliography.
- D. NABE Fact Sheet Index. See below.

2. Working with committees.

The most feasible way to do this, it seems to me, would be for you to go ahead and update your bibliography, if possible having it typed on Ditto masters and then send it here and we'll run copies

and distribute to the committee members. We would give them a limited time in which to respond, and then go ahead and print, whether we had heard from all of them or not. (If you cannot have it typed on Ditto, then you could send along the regular manuscript and we could type it here--but with our shortage of staff, it would certainly be most helpful if the former were possible.)

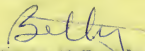
3. Set-up of the bibliography itself.

- A. I would very much like to see an annotated version--as the one you and Woolfiff did on studio operations for the Nov-Dec 1960 Journal. I think the annotations would make it much more meaningful to our readers. Of course, I realize this would mean a lot more work for you...but if you could find the time, I think it would be worth it.
- B. Instead of having separate sections for articles and books, I would like to see the whole thing run together alphabetically, unless you would want to break it down into subject-matter sections, as, again, you did on the studio operations bibliography.
- C. It seems to me that the "project reports" section pretty well duplicates our Fact Sheet index. At least, I checked the first two pages and well over half of the studies have been digested in the Fact Sheets...and I hope this would be even more true of the more recent projects. I'm enclosing a Fact Sheet index, too, so you can see whether you agree with me.

Well, Jim, I think that's about it. After you wade through all the above, you couldn't be blamed if you were sorry you had ever offered your services! Let me know what you think, as this is just an effort to get some thoughts down on paper so we can get started. I'll send carbons to Bill and Harold, too, for any further suggestions they may have.

Thanks very much for your offer, and I'm sure you will come up with a valuable listing.

Cordially,


(Mrs.) Betty McKenzie
Publications Editor

BMC/dp

cc: Mr. William G. Harley
Mr. Harold E. Hill

Harley

RE: ETV Legislation
To: NAEB Institutional Members
From: William G. Harley
Date: March 8, 1962

The House of Representatives on March 7 approved, 337-68, H.R. 132, but with two amendments. The first amendment, introduced by Rep. Humphill (D.-Ala.) and supported by Chairman Harris, provides for inclusion of closed-circuit facilities which are associated with a transmitter. Harris explained that his committee was not in favor of independent closed-circuit TV systems being eligible under this legislation (designed primarily to activate the unused reserved channels) but did feel it appropriate to include closed circuit which was merely an extension of a broadcasting facility. The second amendment limited grants to public educational institutions, thus knocking out nonprofit community educational television organizations.

This amendment was offered by Rep. Griffin (R.-Mich.), who was uneasy about the wording of the definition of a community organization and not reassured by Harris' comment that it would be possible, under this definition, for an organization like the AFL-CIO or U.S. Chamber of Commerce "to promote a group which could apply for a grant." Harris and Moss (D.-Cal.) vigorously opposed amendment, pointing out that (1) the legislation contained three major safeguards (FCC license, approval by U.S. Commissioner, approval by State ETV authority) against irresponsible non-educational applicants and (2) that this amendment would penalize many communities that had done the most to pioneer the ETV movement and would discriminate against many who had already made a large investment in ETV.

Rep. Halleck (R.-Ind.), minority leader, suddenly appeared on the scene to give his blessing to the amendment; whereupon it quickly developed into a largely partisan situation and the Democrats, caught with many members off the floor, were voted down 69-66.

After the implications of his amendment were fully explained, Griffin is reported to be rather appalled at what he has done and is ready to work to repair the damage.

The bill now goes to a Conference Committee to iron out differences between the House and Senate versions. Both Senate and House leadership are determined to restore the eligibility of the community corporation. Best bet: tightening of definition language re nonprofit community television organization, particularly the clause "and

educational, scientific, civic and cultural organizations" which Griffin singled out as being too broad and possibly opened the door for persons or groups not properly qualified to receive the benefits of the legislation. Senate will probably accept the 50% cut in the appropriation, and the restricted closed-circuit provision.

Members of the House Conference Committee: Harris, Roberts, Moulder, Moss, Springer, Younger, and Schenck. Senate committee has not yet been appointed. It will probably be 10 to 15 days before conference will be held.

Actual wording of amendments:

1. On page 15, line 10, after broadcasting insert: "including apparatus which may incidentally be used for transmitting closed circuit television."
2. Strike out Section 393 (D) and replace with: "a nonprofit organization consisting solely of entities referred to in the preceding clauses of this paragraph and which is organized solely to engage in educational television broadcasting."

WG#

May 24, 1962

Mr. Robert E. Underwood, Jr.
NAEB Network Manager
119 Gregory Hall
Urbana, Illinois

Dear Bob:

I have just placed the order with the men from Ampex, as follows:

1000 - #311, 600' @ \$0.68	\$ 680.00
1500 - #311, 1200' @ \$1.16	1740.00
1200 - #611, 1200' @ \$1.36	1632.00
Total	<u>\$4052.00</u>

However, this will be reduced by a rebate on last year's order. Since we ordered within the 12-month period (in excess of 5000 reels), the larger quantity discount we get this year will also apply to the tapes we bought last June. Thus we will get a refund on last June's order, as follows:

	<u>Price paid</u>	<u>New price</u>	<u>Refund</u>
2000 - #611, 1200'	\$1.43	\$1.36	\$140.00
500 - #311, 1200'	1.22	1.16	30.24
500 - #311, 600'	.72	.68	20.16
Total Refund			<u>\$190.40</u>

We will also get a 2% cash discount; thus the total cost to us breaks down as follows:

Cost of current order, as above	\$4052.00
Less refund from previous order	<u>190.40</u>
	3861.60
Less 2% cash discount	<u>77.23</u>
Net bill	<u>\$3784.37</u>

And they will pay the freight, and the tapes should be shipped to 55 East Armory within a couple of weeks. McBride, in Chicago, will get their share of the commission, as last year.

They are going to try to get me better prices on the empty reels than they could quote me this morning. There apparently is no quantity discount on reels in orders of less than 392 - and all we wanted was a gross, as I understand it. Their prices on empty reels, with boxes, in orders of less than 392, are: 5" reel - 34¢; 7" reel - 38¢. I told them we wouldn't need the boxes (their box price is 10¢,

Mr. Robert E. Underwood, Jr.

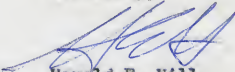
-2-

May 24, 1962

normally for either sixe, but I'm sure they'll knock off that much), so they'll try to get me a price sans box. If they give a price I think is within reason, I'll go ahead and order them (I think we were paying 3M between 20¢ and 25¢, weren't we?) -- if not, I'll let you know right away (because I know you need 5" reels desperately) and you can order from 3M. Actually, I suspect we might have a little trouble ordering from 3M at a reasonable price since we no longer buy tape from them.

I understand that you are going to order your own tape boxes, envelopes and mailing cartons, just as you have in the past.

Cordially,



Harold E. Hill
Vice President

HEH:abt

cc: William G. Harley ✓

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB

June 13, 1962

Mr. E. G. Burrows
Manager
WUOM
University of Michigan
Ann Arbor, Michigan

Dear Ed:

Under separate cover I am forwarding to you four (4) tapes which are samples of the series DEBRIEFING. These tapes were forwarded to me by our Washington office; the tapes are the property of the State Department and are cleared for broadcast.

The series consists of twenty-six (26) twenty-five (25) minute programs; the material consists of unrehearsed interviews with Foreign Service Officers, and in some cases their wives, who at the time of the interview had recently returned from posts abroad. The programs have been carried by KNX, Los Angeles, KLZ, Denver, the Wisconsin network, Voice of America (certain programs) and WCB, New York which produced the series.

I have listened to these tapes and feel they are interesting and full of information and thus are educational. However, I am concerned about some of the shows becoming dated by the time we can get them on the network which will be fall at the earliest. I do not know if additional, newer programs are being produced, but I think not.

In addition to the shows being forwarded, interviews are available on:

Africa: Congo (formerly Belgian), Congo (formerly French),
Central African Republic, Liberia, Sudan, Togo, and
Upper Volta;

Asia and Middle East: Afghanistan, Pakistan, Turkey, Yemen;

Europe: Spain, Soviet Union, Yugoslavia;

Far East: Indonesia, Fiji Islands, Japan, Laos, Thailand;

Latin America: Bolivia, Ecuador, Venezuela.

RECEIVED
NAEB HEADQUARTERS

JUN 13 1962

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

COPY

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

119 GREGORY HALL
URBANA, ILLINOIS

Sent for the information of

The programs being sent to you consists of two (2) on Ceylon, and one (1) each on Lebanon and Viet-Nam.

Please let me know what you think of these programs and the possibility of the series being released on the network.

Sincerely,



Robert E. Underwood, Jr.
Network Manager

REU/mp

cc: W. G. Harley
H. E. Hill

COPY

NATIONAL EDUCATIONAL TELEVISION AND RADIO CENTER
10 COLUMBUS CIRCLE • NEW YORK 19, NEW YORK

Sent for the information of

Bill Harley

September 6, 1962

Mr. Harold Hill
Vice President, NAEB
1346 Connecticut Avenue, N.W.
Washington 6, D.C.

Dear Harold:

I was, needless to say, happy for the opportunity to discuss the ERN with you and look forward to a close association as we try to develop the network. I have followed up our discussion with Jim Robertson as well as the program directors of the interconnected stations. They were all basically in agreement with the ideas we developed regarding program acquisition and/or exchange between ERN and NAEB.

The most feasible plan is the suggestion you made of purchasing individual programs or series by this office for use on the network. As a beginning let me suggest the following:

1. The ERN would acquire program (or series) from the NAEB at the rate of \$15 per hour or fraction.
2. These programs would be broadcast by ERN member stations simultaneously or by tape delay not later than seven (7) days after network origination.
3. The ERN affiliates will maintain active memberships in the NAEB.
4. Any programming offered by NAEB and not available on the ERN schedule could be acquired by the individual station at the present rate of \$4 per hour or fraction.
5. Any services rendered by an individual station, e.g. WAMU, to NAEB could be continued in lieu of active membership dues and additional program services not carried by ERN.
6. ERN programs offered to and selected by NAEB would be exchanged for NAEB programs on a quid pro quo basis.

I think I have covered most of the pertinent points keeping in mind that there are some special arrangements existing between individual ERN affiliates and the NAEB. The above procedure allows for these differences. The only other point which needs to be worked out is in regard

Mr. Harold Hill

-2-

September 6, 1962

to the mailing of the NAEB programs to the ERN affiliate for origination on the live network. Ordinarily they would be mailed to only one location. It may be necessary to have some sent to different stations. We may find that it would be best to send the entire order to this office. We can explore this detail further later on. In any case there would not be a need for more than one copy to be mailed.

I know you are busy but I would like to finalize this at our affiliates committee meeting the third week of September. I would appreciate your reactions and/or alternate suggestions by then.

Best regards,



Donald R. Quayle
Director of Radio Services

cc: Mr. Robertson
Mr. Harley

NAEB RADIO NETWORK

In-School Series on File

July 1, 1962

JYI
W 8H.

Series	Title and Producer	Number	Level
<u>SCIENCE</u>			
S53-2	Know Your Neighbors (KDPS)	13	5-9
S53-7	Uncle Dan (WABE)	27	3-4
S55-1	Alphabet of Science (WBAA)	27	4-6
S55-4	Just Why Stories (KSLH)	28	K-1
S56-2	Just Why Stories II (KSLH)	28	K-1
S56-3	What's the Big Idea? (U. of Texas)	13	4-6
S56-4	The World of Wonders (U. of Texas)	13	4-6
S57-4	Uncle Dan (WABE)	28	3-4
S58-2	Just Why Stories III (KSLH)	28	K-1
S60-8	Science Survey (WNYE)	14	6-12
S60-10	Let's Find Out, Grade 1, Fall (KSLH)	14	1
S60-13	Let's Find Out, Grade 2, Fall (KSLH)	14	2
S61-2	Let's Find Out, Grade 1, Spring (KSLH)	14	1
S61-8	Let's Find Out, Grade 2, Spring (KSLH)	14	2

LANGUAGE ARTS

S53-8	Old Tales and New (KUOM)	29	1-3
S53-9	Polly and Puffy (WFBE)	29	K
S54-3	Poet's Corner (KSLH)	28	9-12
S54-4	Story Time (WOSU)	15	1-3
S55-6	Books in Review (KSLH)	28	9-12
S55-8	Language in Song (WNYE)	16	Open
S56-1	Tales from the Four Winds (WNYE)	28	2-6
S57-1	Come Listen Awhile (KBPS)	32	1-3
S57-2	How You Talk? (WTDS)	27	1-3
S58-3	Words and Music (WNYE)	15	5-9
S58-5	The World of Ideas (WSUI)	26	10-12
S58-7	Come Listen Awhile II (KBPS)	32	1-3
S58-8	Polly and Puffy II (WFBE)	28	K
S59-4	Tales from the Four Winds II (WNYE)	30	2-5
S59-6	Come Listen Awhile III (KBPS)	32	1-3
S59-11	Tales from the Troubadours (WNYE)	16	5-9
S60-5	Old Tales and New II (KUOM)	28	1-3
S60-6	Why Is A Writer? (WSUI)	26	Open
S60-11	Meet Mr. Shakespeare (WNYE)	16	9-12
S60-12	Saying by Playing (WBGO)	15	K-2
S61-8	Let's Talk It Over (WTDS)	26	4-6
S61-9	Wonderful World of Books (WNYE)	16	7-9
S61-11	Ever After (KSLH)	14	3-4
S62-3	Wonderful World of Books II (WNYE)	14	7-9
S62-4	Learning to Listen (WBGO)	15	Open
S62-5	The Poet & His Poetry (WNYE)	15	Open
S62-7	A Sense of the World (KUOM)	15	Open
S62-12	Tales that Live (WBGO)	16	Open
S62-13	Rhythm & Rhyme (WBGO)	12	Open

IN-SCHOOL SERIES ON FILE, JULY 1, 1962 (2)

Series	Title and Producer	Number	Level
<u>FOREIGN LANGUAGES</u>			
S53-12	Voici La France (WNYE)	15	7-12
S54-2	Voici Mimi (Revised, 1959) (KSLH)	28	2
VMR	Voici Mimi Drill & Review (KSLH)	14	2
S57-7	Ecco L'Italia (WBGO)	14	9-12
S60-4	Revoici Mimi (KSLH)	29	3
S61-1	Revoici Mimi Drill & Review (KSLH)	14	3
S61-4	Speak Russian (KBPS)	16	5-8
S61-10	Gesundheit (KUOM)	15	Open
<u>GUIDANCE</u>			
S53-4	Meeting the Situation (WBOE)	14	7-9
S57-6	Families Are Fun (WNYE)	14	4-6
S59-12	The Road Ahead (WBGO)	16	7-9
<u>MUSIC AND ART</u>			
S53-1	Making Friends With Music (WTDS)	31	4-8
S53-10	Journeys in Art (WBGO)	14	6-9
S56-5	Making Friends With Music II (WTDS)	17	4-8
S57-8	It's Fun to Sing (WNYE)	30	K-3
S59-9	The American Composer (WBGO)	30	7-12
S59-10	Songs to Remember (WNYE)	31	4-6
S60-3	Songs to Share (WNYE)	30	5-9
S61-5	The Man and His Music (WNYE)	30	5-9
S61-7	Making Friends With Music III (WTDS)	31	4-8
S62-9	Sing Along With Mr. Smith (WILJ)	28	Open
S62-11	Men of Art (WNYE)	15	Open
<u>SAFETY AND HEALTH</u>			
S53-5	Safety Sam (WNYE)	14	4-8
S55-2	Tip Top Twins (WFBE)	28	2
S57-3	Safety Sam Returns (WNYE)	16	4-6
S58-9	Safe and Sound (KSLH)	28	1-8
S62-8	Tune Up in Health (KOAC)	27	Open

IN-SCHOOL SERIES ON FILE, JULY 1, 1962 (3)

Series	Title and Producer	Number	Level
<u>SOCIAL STUDIES</u>			
S53-3	Then and Now (WFIU)	14	8-12
S54-5	Americans to Remember (WNYE)	32	5-9
S55-5	Americans to Remember II (WNYE)	30	5-9
S55-7	How It Began (WNYE)	15	4-9
S57-5	Hands Across the World (WNYE)	30	5-9
S58-1	When Men Are Free (WHIA)*	30	5-12
S58-4	A Place on the Team (WNAD)	28	7-11
S58-6	World Tour (KSLH)	14	6-9
S58-10	A New World (WFBE)	28	6-9
S58-11	Canadian Hearts and Minds (WOSU)	13	6-9
S58-12	Helpers Around Us (KSLH)	14	1-3
S59-1	Hands Across the World II (WNYE)	30	5-9
S59-2	World of Myth and Legend (WNYE)	14	4-9
S59-3	A Day to Remember (WNYE)	31	4-9
S59-5	This Land of Ours (KBPS)	32	5-8
S59-7	One Small World (KSLH)	14	3-5
S60-1	Footsteps of the Free (WHIA)*	30	5-12
S60-2	They Met the Challenge (WNYE)	30	5-9
S60-7	Cities, U.S.A. (KSLH)	14	5
S60-9	Up and Down the World (WBGO)	14	3-5
S61-6	Lives of Man (WHIA)*	30	Open
S62-1	New World, New Lives (WHIA)*	30	Open
S62-2	Hats in the Ring (WBGO)	8	Open
S62-6	Show of Courage (WBGO)	14	Open
S62-10	1940 (KUOM)	12	Open

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



119 GREGORY HALL

URBANA, ILLINOIS

August 20, 1962

Dr. JOHN F. TOSWENT
Office of Civil Defense
The Pentagon (WJ3)
Washington 25, D. C.

Dear Mr. Toswent:

At the request of Mr. William Farley, President of the National Association of Educational Broadcasters, under separate cover I am forwarding to you a single 1200' reel of tape holding attack by Dr. Gerald Piel on "The Illusion of Civil Defense."

This program was received by us from our affiliated station, WYU in New York City. The program was distributed by us to affiliates ordering our series, SPECIAL OF THE WEEK.

We shall be happy to schedule a half-hour rebuttal to Dr. Piel's program; the rebuttal program would be distributed as part of the SPECIAL OF THE WEEK series.

We would appreciate returning our tape when convenient for you to us. Also, if you will be so kind to discuss with you our rebuttal program you may have in mind.

Sincerely,

Robert E. Anderson, Jr.
NABP President

REJ/ep

cc: William G. Farley, ✓

RECEIVED
NABP HEADQUARTERS

AUG 22 1962

14 78
78 AUG 22 1962

FYI
w. H.

NAEB RADIO NETWORK

119 Gregory Hall
Urbana, Illinois

To: Stations Now Taking 55-36 OVER THE BACK FENCE

From: Robert Underwood

Date: August 20, 1962

Re: No Program #376 of this Series

We regret to inform you that we have not received an OVER THE BACK FENCE program for this week. For some reason the master tape from Montreal failed to reach us.

Thus, no OVER THE BACK FENCE this week. If our schedule works out the next OVER THE BACK FENCE will be mailed this Friday, August 24.

We regret the inconvenience, but the matter is beyond our control.

MARCUS COHN
LEONARD H. MARKS
PAUL DOBIN
STANLEY S. NEUSTADT
STANLEY B. COHEN
ROY F. PERKINS, JR.
MARTIN J. GAYNES

LAW OFFICES
COHN AND MARKS
CAFRITZ BUILDING
WASHINGTON 6, D. C.

TELEPHONE
STERLING 3-5880

CABLE ADDRESS
COMAR-WASHINGTON, D. C.

August 22, 1962

Mr. E. G. Burrows
Radio Station WUOM
University of Michigan
Ann Arbor, Michigan

Dear Ed

I was delighted to learn that you have had some correspondence from NHK as a result of my recent visit to Tokyo. I do hope that it will be profitable.

In your letter you also referred to your recent visit to New York and your discussion with publishers regarding music with reference to royalty payments.

I believe your suggestion is an excellent one, but I have long bemoaned the fact that "we discuss but do nothing" on this subject. Some day it may be too late. Unless the NAEB takes the initiative, the situation will never improve and I do hope that you can bring about some activity.

I look forward to seeing you soon.

Sincerely

Leonard H. Marks

cc: William G. Harley

COPY

Sent for the information of

NATIONAL EDUCATIONAL TELEVISION AND RADIO CENTER
10 COLUMBUS CIRCLE • NEW YORK 19, NEW YORK

Mr. Harley

November 9, 1962

Mr. Harold E. Hill
Vice President, NAEB Suite 1119
1346 Connecticut Avenue, N.W.
Washington 6, D.C.

Dear Harold:

I am returning the signed copy of your letter of agreement which I received a couple of days ago. I think it is very satisfactory and will remit the appropriate sums upon receipt of the bill from your office.

I will, of course, work out the mechanical details with Bob Underwood. I have already requested that he send all program information to this office.

All ERN affiliates will be promptly notified that this agreement has been consummated. I will inform WRTC that they will need to renew their NAEB membership, in order to rebroadcast the NAEB programs carried by the ERN. The decision to do so will, of course, be theirs.

It was indeed a pleasure for me to be able to talk about the radio network during the convention and, I must say, very heartening to see such enthusiastic attendance at that particular meeting. I only regret that I was not able to participate in more of the activities of the convention, but the Cuban crisis coming at that moment necessitated that I spend most of my time with the activities of live networking.

With kindest regards.

Sincerely yours,



Donald R. Quayle
Director of Radio Services

DRQ:er
Enclosure

cc: Mr. Harley
Mr. Robertson
Mr. Summerfield
Mr. Underwood
Mr. Burrows

COPY

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

Sent for the information of

William G. Hasler

1346 CONNECTICUT AVENUE, N. W.
WASHINGTON 6, D. C.

November 5, 1962

Mr. Donald R. Quayle
Director of Radio Services
NREBC
10 Columbus Circle
New York, New York

Dear Don:

Our Board of Directors, at their meeting in Philadelphia, approved the proposed NREB-NABE agreement which I presented to them and of which I had earlier sent you a copy. Therefore, I am enclosing two copies of this agreement, which I have signed on behalf of the NABE. Will you please sign, or have signed (typing in name and title on the agreement), one of the copies and return it to me, thus indicating the Center's agreement to this arrangement.

You will notice that I have made the agreement effective as of November 15, 1962, since I presumed that you wanted to get this underway as soon as possible. Since our membership dues are on a calendar basis, this would mean that the Center would owe us \$25 for membership for the balance of the calendar year. Our Network fees are on a fiscal basis (July 1 - June 30), thus your Network fee for service through June 30, 1963 will be \$625. If this is satisfactory, just drop me a note and we will bill you accordingly.

One other matter, item 4 of the agreement stipulates that all NREB affiliates will maintain Active membership in the NABE. WHTC, Hartford, dropped its membership as of January 1, 1962. Therefore, even though, as I understand it, WHTC will carry only some of your NREB programs, it appears that they should renew their Active status in the NABE. We won't worry about the balance of 1962, but they should renew as of January 1, 1963. It might be appropriate if you would contact them on this matter and explain the situation to them -- this would appear to be more politic than for us to get in touch with them.

It is possible that you may have some comments or questions about the agreement. I will be out of the office the balance of this week except for Thursday afternoon (late), November 8. I will also be out of the office all of next week, but will be in Urbana and you can reach me there by phone (Champaign-Urbana, Illinois, area code 217, phone 333-0580). If you have any technical questions about service, etc., it might be best for you to call me there because Bob Underwood and I can both discuss the matter with you at that time.

It was good to see you, however briefly, at our recent convention, and, although I have sent a note of appreciation, let me thank you again for presenting the paper on the ERM.

Cordially,



Harold E. Hill
Vice President

HMH/sim

cc: Mr. William G. Harley
Mr. Robert E. Underwood, Jr.
Mr. James Robertson
Mr. Jack Summerfield
Mr. E.G. Burrows

Letter of Agreement
between
NETNC (on behalf of the Educational Radio Network) and the NAEB

The National Educational Television and Radio Center (on behalf of the Educational Radio Network) and the National Association of Educational Broadcasters hereby enter into the following agreement, effective November 15, 1962, for program acquisition and/or exchange between the ENR and the NAEB.

1. The ENR will become a Sustaining member of the NAEB at \$200 a year.
2. The ENR will pay a basic NAEB Radio Network fee of \$1,000 per year for which the ENR will receive 52 hours of programming during the year for which the fee is paid. Additional programming may be obtained for \$25 per hour or fraction thereof.
3. These programs will be broadcast by ENR member stations simultaneously or by tape delay not later than seven (7) days after network origination. The ENR will abide by release dates for programs as established for all NAEB Radio Network members.
4. All ENR affiliated stations will maintain Active membership in the NAEB.
5. Any ENR station desiring to do so may, if it so desires, subscribe to regular NAEB Radio Network membership at the established rate. ENR stations not subscribing separately to the full NAEB Network service may acquire NAEB programming not available on the ENR schedule at the rate applicable to other NAEB Active members who are not NAEB Network members. (This rate is currently \$7 per hour, or fraction thereof.)
6. Any agreements between the NAEB Radio Network and individual stations of the ENR for services to the NAEB in exchange for NAEB programs (e.g., the present arrangement with WAMU) may still be entered into upon mutual agreement between the NAEB and the station concerned.
7. ENR stations belonging separately to the NAEB Radio Network may submit programs for possible use on the NAEB Network under the normal arrangement whereby submitting stations receive credit toward additional Network programming. Such programs may not then be offered by the originating station to the ENR, the only way the latter can obtain such programs being through acquisition from the NAEB.
8. ENR programs offered to and selected by the NAEB Radio Network will be exchanged for NAEB programs on a quid pro quo basis, except that such exchange arrangement can not be applied to the basic offering of 52 hours nor the basic fee of \$1,000 be reduced thereby.

9. Only those ERM stations subscribing to the regular NAB Network service are permitted to record and retain in their libraries those NAB programs carried by the ERM. However, the ERM itself may retain such programs for later repeated use on the ERM, except in those cases where there are restrictions placed on use by all stations and organizations using NAB programs.

10. The ERM may not make programs it obtains from the NAB available to any person or organization other than its affiliated stations.

11. The fees established under this agreement will be applicable only so long as the ERM is composed of the eight stations now affiliated with the ERM (WGBH-FM, Boston; WPCR, Amherst; WANC, Albany, NY; WXY-FM, Philadelphia; WMM, Washington; WARR, Syracuse; WCH, Hartford. WCTC, Hartford, may also carry the NAB programs when, under ERM arrangements, WCTC is broadcasting ERM programs in lieu of such broadcast by WCH). If additional stations are added, the fee will need to be renegotiated.

Entered into this 7th day of November, 1962.

National Educational Television and
Radio Center

National Association of
Educational Broadcasters

By _____

By _____
Harold E. Hill
Vice President

NAEB RADIO NETWORK

119 Gregory Hall
Urbana, Illinois

JYJ
WPH

To: All Network Active Affiliates
All Other NAEB Active Radio Members
All NAEB Associate Members
All Sustaining (Commercial) Members

From: Robert Underwood

Date: January 10, 1963

Re: Series on "Great Decisions, 1963"

In a memo dated December 28, 1962, we attempted to discover how many of the network active affiliates would be interested in contributing funds for the production of a series of eight (8) half-hour programs based on the Foreign Policy Association's "Great Decisions" discussion project. The memo stated that such a series would be much like that we had last year, with outstanding world figures speaking on the subjects involved, and if interest was sufficient we would proceed with production.

We feel that interest has been such that a series will be produced; this will be 63 Extra I - Great Decisions, 1963 (eight half-hour programs). The series will be produced in Washington, D. C. by John F. Lewis, and the first program will be ready for broadcast use the week beginning February 3. The programs will not be tied to specific dates and will hold up as public service broadcasts for several months.

The initial distribution schedule for the programs is as follows:

1. (Issue #6, Release Date: Feb. 3) The Common Market
2. (Issue #7, Release Date: Feb. 10) Red China and the U.S.S.R.
3. (Issue #8, Release Date: Feb. 17) Algeria
4. (Issue #9, Release Date: Feb. 24) Spain
5. (Issue #10, Release Date: March 3) India
6. (Issue #11, Release Date: March 10) Laos and Vietnam
7. (Issue #12, Release Date: March 17) The Alliance for Progress
8. (Issue #13, Release Date: March 24) Problems & Prospects for Peace

The series will be available to Active Affiliates at the times given above; the series will also be available to all others at the times given above provided that the coverage area of each station involved does not overlap the coverage area of an Active Affiliate broadcasting the series.

A statement of our policy on overlapping coverage areas follows:

- A. All Active affiliates having identical or overlapping coverage areas shall have equal access to all NAEB programs.
- B. Associate Member Affiliates broadcasting NAEB programs over radio stations having identical or overlapping coverage areas shall have equal access to NAEB programs for which they are eligible.
- C. Commercial Affiliates having identical or overlapping coverage areas shall have equal access to NAEB programs for which they are eligible.
- D. International Affiliates having identical or overlapping coverage areas shall have equal access to NAEB programs for which they are eligible.
- E. Commercial Affiliates, International Affiliates and Associate Member Affiliates broadcasting NAEB programs over radio stations whose coverage areas are identical to or overlap those of Active Affiliates shall have access to current network program offerings by either:
 - 1. Securing and presenting to the Network Manager the written permission of each Active Affiliate involved; or
 - 2. Delaying broadcast of such programs until ninety (90) days following the original network release date for the programs desired.
- F. Stations not affiliated with the network wishing to broadcast NAEB programs over radio stations whose coverage areas are identical to or overlap those of Active Affiliates or Commercial Affiliates or International Affiliates or the radio stations broadcasting NAEB programs received through Associate Member Affiliates shall have access to current network program offerings by either:
 - 1. Securing and presenting to the Network Manager the written permission of the affiliate or affiliates involved; or
 - 2. Delaying broadcast of such programs until ninety (90) days following the original network release date for the programs desired.

In the case of this series we are making one slight deviation from the above policies: Affiliates who do not order the series by the announced deadline for such orders shall thereby waive control over broadcast of the series within their coverage area, and the network shall have the right to place the series within their coverage areas without further notice or consultation.

(Any station having questions about availability of the programs should contact the network for specific information.)

Ordering deadlines: (orders must be received by the times shown):

- A. All Active Affiliates: 5:00 P.M., Monday, January 21, 1963.
- B. All Other Affiliates Not Within the Coverage Area of an Active Affiliate: 5:00 P.M., Monday, January 21, 1963.
- C. Affiliates Within the Coverage Area of an Active Affiliate carrying the series (provided the necessary permissions have not been obtained): 5:00 P.M., Monday, April 1, 1963.

All other stations wishing to carry the series should contact the network for information on availability, delivery, etc.

The costs for the series are:

- A. Active Affiliates: \$25.00
- B. Others Holding any form NAEB Membership: \$40.00
- C. All Others: \$50.00

All billings will be made upon completion of shipment; please forward any necessary purchase orders, etc. to the network to expedite billing.

Stations broadcasting the series should contact their Foreign Policy Association Regional Director and inform him of the planned dates and times of broadcast. The five (5) Regional Directors are:

Eastern Area

Mr. Emil Starr
Regional Director
Foreign Policy Association
345 East 46th Street
New York 17, New York
Area 212 - OXford 7-2432

Great Lakes Area

Mr. Nicholas Farnham
Program Executive
(Same address as above)

Mountains and Plains Region

Mr. Hilton Power
Regional Director
Foreign Policy Association
2679 Arapahoe Avenue
Boulder, Colorado
Area 303 - HILLcrest 3-5512

Southern Region

Mr. David Warner
Regional Director
Foreign Policy Association
Candler Building, Suite 614
127 Peachtree Street, N. E.
Atlanta 3, Georgia
Area 404 - JACKson 5-3461

Western Region

Mr. William R. Campbell
Regional Director
Foreign Policy Association
Maskey Building
46 Kearny Street
San Francisco 8, California
Area 415 - DOUGlas 2-7952

ORDER FORM

ORDER FORM

Return to: NAEB Radio Network
119 Gregory Hall
Urbana, Illinois

(Please check proper space to indicate your network affiliation):

_____ Active Affiliate (Stations which responded to our December 28 memo should order again.)

_____ Associate Member Affiliate

_____ Commercial (Sustaining) Affiliate

_____ Other NAEB Member

_____ Non-NAEB Member

This station wishes to order the series, GREAT DECISIONS, 1963. This station agrees to all terms regarding broadcast as set forth in the network memo dated January 10, 1963, and understands that a charge of (please fill in proper amount) _____ will be made for use of these programs, billing to be made upon completion of shipment. Also, this station understands that unlimited broadcast of programs from the series is permitted by licensed educational stations, but that commercial stations use is restricted to a one-time, sustaining basis.

signed

Position

Station

date

61803

September 23, 1963

Mr. Andries J. Pot
Head Relay Service
Radio Nederland
Wereldomroep
Hilversum

Dear Andries:

I have your letter of September 17 and a copy of your September 17 letter to Mr. Roeth of WRVR regarding cable transmissions of EUROPEAN REVIEW and TRANSATLANTIC PROFILE.

We are delighted that cable transmissions will begin on Tuesday, October 1, and we await the first tape from WRVR for immediate duplication and distribution. I shall now inform all of our stations of the new method but remind them that EUROPEAN REVIEW still is available via short wave and that all stations capable of receiving it in that manner should continue to do so. For your information I am enclosing a check list of the stations which have ordered EUROPEAN REVIEW for the October-December period; if additional orders are received I shall pass the information along to you.

Regarding TRANSATLANTIC PROFILE, I wonder if you would forward a sample program on tape to me prior to the October 1 cable transmission? After hearing this sample I will be in a better position to advise you regarding our ability to begin distribution; as with EUROPEAN REVIEW, we will notify all stations that these programs will be available via short wave, also.

I look forward to hearing the cable transmissions and particularly toward hearing the sample program of TRANSATLANTIC PROFILE.

Sordially,


Robert E. Underwood, Jr.
Network Manager

REU/mp
Enclosure

cc: Mr. Roeth ✓
Mr. Harley ✓
Mr. Burrows

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS



NAEB

119 GREGORY HALL

URBANA, ILLINOIS

To: ✓ William G. Harley
Harold E. Hill
Robert E. Underwood, Jr.
Betty McKenzie

From: Dorothy Templeton

Date: January 27, 1964

Re: Summary Statement of Long-Playing Albums Sold During The Year 1963

WAYS OF MANKIND, SERIES I	81 ALBUMS SOLD @ \$25.00 EACH	\$2025.00
WAYS OF MANKIND, SERIES II	56 " " " @ \$25.00 "	1400.00
JEFFERSONIAN HERITAGE	16 " " " @ \$25.00 "	400.00
	1 " " " @ \$20.00 "	20.00
PEOPLE UNDER COMMUNISM	6 " " " @ \$25.00 "	150.00
SINGLE RECORDS	48 Sold @ \$4.00 Each	192.00
		\$4187.00

DDT/slh

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities



WISCONSIN
HISTORICAL
SOCIETY



WISCONSIN
UNIVERSITY OF WISCONSIN-MADISON



NATIONAL ENDOWMENT FOR THE

Humanities

Any views, findings, conclusions, or recommendations expressed in this publication/collection do not necessarily reflect those of the
National Endowment for the Humanities.